

Kāvyādarśa of Daṇḍin

NOTES

PARICHCHHEDA II

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Notes to II. 1—(i) Compare Note (i) to i. 10 Kāvya, according to Dandin, is—इयार्यव्यवच्छिन्ना पदावली; that is to say, he gives more prominence to the word element in poetry as compared with the sense-element. This does not mean that the Gunas which are the *sine qua non* of poetry, and the Alamkāras which serve as decoration, must belong to the word-element, the विशेष्य, exclusively; for, the विशेष्य, the subordinate elements of the Body, have also their own decorations. Thus there is no inconsistency in Dandin's having defined Kāvya as he has done and then having divided the Alamkāras (and impliedly the Gunas also—cp. Note (i) to i. 41) into those belonging to word and those belonging to sense. Modern Alamkārikas such as Mammata, having once subordinated both the word as well as the sense to Rasa, are constrained to regard the Gunas as well as the Alamkāras as belonging to Rasa, the *anğin*. For a criticism of this view see our Note (ii) to i. 41 and the Sanskrit Commentary to the present stanza.

(ii) The distinct function of the Gunas and the Alamkāras is brought out by Dandin by calling the former the life-breaths and the latter the ornaments of poetry. The Gunas abide in poetry समवायवृत्त्या while the Alamkāras सयोजवृत्त्या; there is between them a distinction in kind,—a distinction which later became one of degree, as with वामन (iii. 1 1-2) or with प्रतीहारेन्दुराज (p 17)—गुणाः खड्ग काव्यमोमादेतवो धर्माः । येषां तु गुणोपजनितशोभे काव्ये शोभातिशयहेतुत्वं तेलंकारा । Compare however the following from अलंकारशेखर, p 20—

अलंकृतमपि ध्वन्यं न काव्यं गुणवर्जितम् ।
गुणयोगस्ततो मुख्यो गुणालंकारयोगयो ॥
अलंकारसहस्रे किं गुणो यदि न विद्यते ।
विनीयन्ते न घट्टाभिर्गात्र क्षीरविवर्जिता ॥

Compare also (Agnipurāna, 346 1)—

अलंकृतमपि प्रीत्ये न काव्यं निर्गुणं भवेत् ।
वपुष्यललिते स्त्रीणां हारो भारायते परम् ॥

Mammata's अनलंकृती पुनः क्वापि implies the same thing.

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अलंकारसहस्रैः किं गुणो यदि न विद्यते ।
विक्रीयन्ते न घण्टाभिर्भावः क्षीरविवर्जिताः ॥

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अलंकृतमीप प्रीत्यै न काव्यं निर्गुणं भवेत् ।
वपुष्यललिते स्त्रीणां हारो भारवते परम् ॥

Mammata's अनलंकृती पुनः कापि implies the same thing.

उत्प्रेक्षा, अतिशयोक्ति, —based on अप्यवसाय,
 विभावना, विशेषोक्ति, [श्रियम्, चित्र, अमगति, अन्यान्य, व्याघात, अतद्गण,]
 भाविक, [विशेष,] —based on विरोध,
 यथासंख्या, [परिसंख्या, अर्थोपत्ति, विकल्प, समुच्चय,] —based on
 वाक्यन्याय;
 परिग्रहि, [प्रत्यनीक, तद्गण,] समाधि (= समाहित), [सम,] स्वभावोक्ति,
 उदात्त, [विनोक्ति,] —based on लोकव्यवहार,
 [वाक्यलिङ्ग, अनुमान,] अर्थान्तरन्यास, —based on तर्कन्याय,
 [कारणमाला, एकावली, मालादीपक, सार,] —based on गृह्यसूत्रचिन्त्य,
 [व्याजोक्ति, चकोक्ति, मालन,] —based on अपह्वय, and
 समासोक्ति, [परिस्तर,] —based on विशेषणवैचित्र्य

It became soon obvious that any such classificatory principle or principles, would gradually tend to become inadequate, as there would always remain some Alamkaras recognised by rhetoricians and falling outside their scope. Thus of the 35 or rather 34 Alamkāras recognised by Dandin the following 14 are not included in the above list — आरुति, आक्षेप, हेतु, सूक्ष्म, लेश, प्रेयम्, रसवत्, ऊर्जस्विन्, पर्यायोक्त, शिष्ट, विरोध, अप्रस्तुतप्रशंसा, व्याजस्तुति, and आशी (not to mention सूक्ष्म). Some of these, e.g., प्रेयम्, रसवत्, ऊर्जस्विन्, are sometimes classed as रसमूलक, while आक्षेप, पर्यायोक्त, अप्रस्तुतप्रशंसा, व्याजस्तुति and आशी will have to be classed as नाव्यालङ्कार, i.e., merely as effective modes of expression, such as those enumerated by Bharata in the beginning of the 16th chapter of the Nāṭyaśāstra. The tendency towards a wanton increase merely in the number of the Alamkaras (and of subdivisions within an Alamkara), which marked the latest phase in the history of the Alamkārasāstra, made any attempt to trace the Alamkaras to their root—such as Dandin contemplates—an altogether hopeless task.

(ii) But already in some quarters, as in the case of the Gunas,—see note (ii) to 1. 41—a revolt against this gratuitous multiplication of entities had begun to assert itself. Thus Hemachandra rejects परिकर, यथारण्य, विनोक्ति, भाविक, उदात्त रसवत्, प्रेयम्, ऊर्जस्विन्, भाव समाहित, आशी, and प्रत्यनीक as distinct Alamkaras—and some of them, it will be seen, are recognised even by Dandin and Bhāmaha. Udbhata's Kāvyaalamkarasārasaṅgraha is

likewise moderate in its enumeration of Alamkārās, while even so late a text as the Alamkārāśekhara of Kesavamisra (which is believed to have utilised the Sūtras of Sauddhodanī) lays down with emphasis (p 29)—एव सूरर्थात्मनश्चतुर्दश न चापरे । stating further (p 38) that he has justified the position he has taken in his अलङ्कारसर्वस्व, a work which apparently has not come down to us. Dandin, it will be noted, holds a middle position between the two extremes of needless amplification and unwarrantable curtailment.

(iii) Who the पूर्वचार्यs are that Dandin had in his mind it is difficult to decide. As the treatment of the Alamkārās in Bharata, or in the Agnipurāṇa for the matter of that, is very meagre these cannot have been intended by him, and as to Bhamaha, since his list of Alamkārās (cp ii 4, ii 66, ii 86, ii 88, ii 93, iii 1-4), made up of detached and successive lists as it is, agrees in general statement and even in the order in which the Alamkārās are mentioned with that of Dandin, it is doubtful if Dandin would regard Bhāmaha—even though he be his predecessor—as one of the पूर्वचार्यs referred to in the present stanza. On this point see further our Introduction. It seems that a large mass of literature known to Dandin is now lost to us. Cp. note (ii) to i 2. The Commentary धृतातुपालिनी enumerates, amongst Dandin's predecessors, काश्यप, ब्रह्मदत्त, and नन्दिस्वामि, names otherwise almost unknown.

Notes to II 3—(i) Dandin here admits that as regards the Alamkārās there is no difference of practice between the Vaidarbhas and the Gaudas (साधारणमलङ्कारजातम्), but this is rather unexpected. That craving for simplicity and directness in the one and hyperbole and ornateness in the other which led them to cultivate distinctive काव्यगुणs is bound to make itself felt even in their choice of the Alamkārās and their frequency, although this fact, it is obvious, would not make any difference in the definitions of the Alamkārās as such.

Notes to II, 4—(i) We are not quite certain as to the genuineness of this list of Alamkaras (stanzas 4 ?), although all the *Mss* give it. It is the practice of some of the later Alamkarikas to preface their treatment of the Alamkaras by a few mnemonic verses of their own composition, but some writers, e.g. Mammata, have not obliged their would be students in this manner, and just as in the case of Mammata a commentator has added a versified enumeration at the beginning of the tenth *Ullasa* (although never as a part of Mammata's own work), so, it seems to us, must have been the case with Dandin. It is only on some such supposition that we can account for the ungrammatical दीपकारुती (or the unmetrical दीपकारुती), and also for the further fact that in this enumeration some figures (e.g. लव अप्रस्तुतस्तोत्र) appear under strange, and others (e.g. विशेष for विशेषोक्ति) under misleading, names. We cannot bring ourselves to believe that Ācharya Dandin could not have avoided such solecisms and ambiguities if he had meant it.

(ii) Vibhavana is often rendered as Presumption, —but that is a name that we must reserve for अयोपत्ति which भोज and others recognise as a distinct figure of speech—or as Peculiar Causation. It is rather an imagining or a guessing or a divining of a novel cause to account for the effect that has already taken place. Possibly 'Unmotivated Effect' will explain the idea of the figure and would serve to distinguish it from 'Non operative Cause', by which term we could render the figure विशेषोक्ति as it is ordinarily defined. Dandin's account of the figure is however a little bit different. See below.

(iii) The latter half of this stanza is identical with Bhamaha II 66 first half.

Notes to II 5—(i) The second half of this stanza is identical with Bhāmaha III 1, first half. We have already commented upon the name 'Lava'. Later Ālamkarikas make a distinction between the figure called

समाधि (which is the same as Dandin's समाहित) and the figure समाहित which is a समूल Alamkāra Compare Ruyyaka, pp 163, 185, Viśvanātha, pp 568, 576, Viśvaśara in the Alamkāraakauṣṭubha, pp 372, 416 Bhoja gives the two figures, but what he calls समाधि approaches the समाधिगुण (cp note (ii) to 13-92), while he does not at all recognise the समूल Alamkāra called समाहित in other texts Bhoja, however, agrees with Dandin in calling by the name समाहित the figure named समाधि by मम्मट and others

Notes to II. 6—(i) We have already commented upon the use of the abbreviated name विशेष for विशेषेति Viśeṣa as a figure distinct from विशेषोक्ति is recognised, amongst others, by Rudrata, Ruyyaka, Mammata, Viśvanātha, and Jagannātha

Notes to II. 7—(i) The figure आशी recognised by Dandin is recognised by no other Ālamkārika except Bhāmaha and Vagbhata the author of the Kavyānusāsana It should be noted, however, that the name occurs amongst the 36 effective literary devices mentioned by Bharata in the beginning of the 16th Chapter Bhāvika usually translated by 'Vision' will have to be rendered, consistently with Dandin's explanation of the term, by some such expression as Sustained Intuition

Notes to II. 8—(i) Besides the two names for this figure given by Dandin the figure is also called स्वभाव (अल-कारशेखर, p 35) and स्वहृष (अभिपुगण 314 3), while छट्ट groups this figure along with a number of others under the head of चरित्र figures, i e, those that have the portrayal of the thing-as it is as their object Compare (viii 10-12)—

वास्तवमिति तज्ज्ञेयं नियते वस्तुस्वरूपरूपेण यत् ।
पुत्रार्थमस्मिन्निरीत निरुपममननिशयमभ्येयम् ॥

Notes to II. 9-13—(i) Besides the classification given by Dandin, which has for its basis the fourfolds सवेत of words recognised by the grammarians (of चतुष्टयी शब्दानां प्रवृत्तिः । जातिशब्दा गुणशब्दा क्रियाशब्दा यदृच्छाशब्दाश्च । Mahabhashya I 19), Svabhavokti can also be differentiated into various sorts according to its आश्रय, स्वरूप, and हेतु. The आश्रय is the theme, and this can be अर्भक, तिर्यक, सुधाङ्गना, and the like. Svarupa indicates the particular aspect which is chosen for description, and this can be (A) बुद्धिपूर्वक शरीरावयवसन्निवेश or सस्थान, (B) अनुद्दिष्टारित शरीरावयवसन्निवेश or अस्थान, (C) वेप, and (D) व्यापार. By हेतु are meant the particular conditions of देश, काल शक्ति, etc which are adduced to lend probability to the theme under description. For details see Bhoja III 6-8 and the examples there given.

(ii) The tendency of most writers is to make short shrift with this figure, which is rather a pity, for, apart from simile and other embellishments, there is a considerable skill involved in the process of observation and the subsequent operation of choosing the details and marshalling them out in an effective order. It is the presence of this very skill in a pre eminent degree which makes those long descriptive passages in writers like Scott such fascinating reading. Not that there is no nature description in Sanskrit poetry, poets like Kalidasa and Bhavabhuti—and the Epics above all—contain many a descriptive passage that can stand comparison with the best in other literatures, but quite as often the description has been vitiated by the intrusion of the subjective factor and a *penchant* for pretty turns and quaint conceits which lend an unpleasant artificiality to the whole. Primitive poetry depends for its effect almost exclusively upon Svabhavokti.

(iii) There are two figures more or less allied to Svabhavokti that have to be distinguished from it. The figure उदात्त (below, ii 300) aims also at a description, but its object is some exalted personage or extraordinary eminence of some sort, whereas it is dis-

thetely laid down (Dhojā, iii. 8)—गुणानामेव लिख्यं न वाग्राणि
भयः । Further, as understood by later writers, the
 exalted theme in the case of the उद्भूत must always be
 brought in subordinately (उपपन्नतया), although Dandin
 does not lay down this condition. The other figure
 allied to Svabhāvokti is Bhāvika (ii. 364), taking it in
 the sense in which भवद्, उद्भूत, मया and others under-
 stand it and not in the peculiar sense which Dandin
 assigns to it. The difference between Svabhāvokti
 and Bhāvika is one of time. The former deals with
 the actual present : the latter is an attempt to reha-
 bilitate the past or to visualise the future. For fur-
 ther remarks on the subject compare our Notes to
 ii. 364ff.

Notes to II. 14—(1) A few leading definitions of Upamā
 given by other writers are—

Bharata (Nāṭyaśāstra xvi 42)—

निमित्तं वाक्यधर्मेण सादृशीनोपमीयते । ✓
 उद्भा नम मा देवा गुणादुपिगमाधया ॥

Agnipurāṇa (344. 6)—

उपमा नाम मा यथागुणमानोपमेययोः । ✓
 मत्ता च न्नेत्यामान्ययोगिनेषु (?) विनक्षिप्तम् ॥
 विविदादाय नत त्वं लोक्याया प्रानेने ।

Udbhaṭa in the Kāvyaśālikāraṅgagraha (P. 16)—

यथेतोहारि साधर्म्यमुपमानोपमेययोः । ✓
 मिथो विभिन्नसालादिशब्दयोरुपमा तु तत् ॥

Rudrata (Kāvyaśālikāra, viii. 4)—

उभयोः समानमेवं गुणादि सिद्धे भोयथेकत्र ।
 वर्धन्यत्र तथा ननु साम्यत इति सोपमा द्वेया ॥

Bhāmaha (ii 30)—

विभेदोपमानेन देवकालत्रियादिभिः । ✓
 उपमेयस्य यत् साम्यं गुणलेशेन सोपमा ॥

Vāmana (Kāvyaśālikārasūtra, IV. ii 1)—

उपमानेनोपमेयस्य गुणलेशतः साम्यमुपमा ।

Bhoja (Sarasvatīkanthābharana, iv. 5)—

प्रसिद्धेनुरोधेन यः परस्परमर्थयोः ।

भूयोऽयमगमानान्ययोगः संश्लेषमा मता ॥

Ruyyaka (P. 25)—

उपमानोपमेययोः साधर्म्ये भेदाभेदतुल्यत्वे उपमा ।

Mammata (x. 1)

साधर्म्यमुपमा भेदे ।

Vāgbhatālamkāra (iv. 50)—

उपमानेन सादृश्यमुपमेयस्य यत्र सा ।

प्रत्ययाव्ययतु याथेयमासौ उपमा मता ॥

Vāgbhata (Kāvyanusāsana, P. 33)—

चमत्कारिसाम्यमुपमा । सा प्रत्ययाभ्ययतुत्यार्थसमासैश्चतुर्धा ।

Hemachandra (Kāvyanusāsana, P. 239)—

हृद्यं साधर्म्यमुपमा ।

Vidyādhara (Ekāvalī, viii. 2)—

विलग्नति सति साधर्म्ये स्यादुपमानोपमेययोः उपमा ।

Vidyānātha (Pratāparudrīya, P. 351)—

स्वतःसिद्धेन भिन्नेन संमतेन च धर्मतः ।

साम्यमन्येन वर्णस्थ वाच्यं चेदेनोपमा ॥

Viśvanātha (Sāhityadārpana, x. 14)—

साम्यं वाच्यमवैधर्म्यं वान्येक्य उपमा द्वयोः ।

Appayyadīkshita (Chitramīmāṃsā, P. 6)—

उपमानोपमेयव्ययोग्ययोरन्योर्द्वयोः ।

हृद्यं साधर्म्यमुपमेयस्यैव काम्यवेदिभिः ॥

Jagannātha (Rasagaṅgādhara, P. 157)—

सादृश्यं गुन्दरं वास्तवार्थोपस्कारवस्तुपमालंघतिः ।

Viśveśvara (Alamkāra-kaustubha, P. 4)—

एकस्यान्यवाच्यं सादृश्यं भिन्नयोः उपमा ।

(ii) It will be noticed that all these definitions of the Ālamkārikas agree in the main. The यथाकथञ्चित् in Dandin's definition, which has its analogue in the definitions of the Nāṭyaśāstra and the Agnipurāṇa, implies that the similarity is largely दैर्घ्यमिति and that it may hold in respect of any conceivable aspect or aspects of the two things to be compared. This neces-

sarily requires that the objects be two in reality, and it is this implication that has been expressly brought out by qualifications such as मियो विगिनदेशसालादिशब्दयो, द्वयो, भेदे or मित्रयो । The word उद्भूतम् is represented in other definitions by नेतोहारि, चमत्कार, हयम् or सुन्दरम्. The specific mention of the technical terms उपमान and उपमेय in the definitions and the substitution of the word साधर्म्यम् (गमानो धर्मो ययास्तौ सधर्माणौ तयोभाव) for the simpler सादृश्य, as also some late qualifications like, एतत्सादृश्याच्च (उपमेयोपमायां वाक्यद्वयम् तदतिव्याप्तिवारणाय) उपमानोपमेयत्वयोग्ययो, etc serve to exclude from the sphere of उपमा such varieties as अन्योन्योपमा, अद्भुतापमा मोहोपमा, रात्रयोपमा निर्णयोपमा, प्रतिषेधोपमा, भसाधारणोपमा, प्रतिवस्तूपमा, and सुव्ययोगोपमा which Dandin embraces under the general term उपमा but which later Ālamkarikas raised to the dignity of independent figures. Dandin's conception of उपमा, and of सादृश्य which is its basis, is thus very wide and general.

(iii) We have already given above (Note (1) to 11 2) Vidyānātha's list of figures based on similarity, and the extracts in our Commentary (P 129) sufficiently illustrate this point. The fundamental importance of the relation of semblance was indeed very early perceived. The Agnipurāna for instance divides सादृश्यम् (defined as धर्मसामान्यम्) into उपमा, रूपव, सहोक्ति and अर्थोत्तरन्यास and रूढ similarly defines औपम्यम् as (viii, 1)—

सम्यक् प्रतिपादयितुं स्वरूपतो वस्तु तत्तमानमिति ।

वस्तुतरमभिदध्याद्व्यवता यस्मिस्तदौपम्यम् ॥

and enumerates the following figures as based upon that relation—

उपमो प्रेक्षाह्मन् अपहृति सशय समासोक्ति ।

मतमृत्तरमन्योक्ति प्रतीपमभान्तरन्यास ॥

उभययामत्रे तिमदाश्रयप्रत्यर्नासृष्टा त्त ।

पूर्वगहोक्तिमसुचनानाम्स्मरणानि तद्रेदा ॥

The justification for the enumeration of these (and others) as distinct figures (and not more varieties of उपमा) should consist in the circumstance that the सादृश्य-मूलस्वैचित्र्य in these figures is subordinated to some other वैचित्र्य (of identity doubt, error contrast etc) Dandin at least as we will presently see brought in this

other वैचित्र्य as the basis for a distinctive figure none too frequently, and hence it is that Dandin has been able to get on with fewer figures but with larger sub-varieties under each figure than most writers

(iv) Upama has played a very large rôle even outside the Alamkarasastra. It is usual to derive the word उपमा from उप + √मा to measure, in the sense of what approximates another in measure, dimension, quality, etc., but in the R̥gveda the word seems to have been connected with the adjective उपम in the sense of the highest *op*—दयो यत् वेमुमुषम् सुमत्सु (vii 30 3), or pre-eminent *op*—इयुषी नामुपमा दध्वतीनाम् (i 113 15). The two words, it is probable, are quite distinct, but the influence of the one in determining the evolution of the meaning of the other is undeniable. The Satapathabrahmana was already familiar with the later use of the word *op* तदप्युपमामि (xii 5 1 5).

(v) The Niruktakara Yāskya has an elaborate note on the use of उपमा in the R̥gveda. After pointing out (i 4, iii 15f) that the निपातस् *अ*, *न* *नि*, and *नु* as also *यथा*, *वा* *आ*, *यत्* are under certain circumstances used उपमार्थं he says (iii 13ff)—यदन्तर्गतामिति गार्थः । तदासां वर्म । ज्यायसा वा गुणेन प्रज्याततमन वा र्जनीयां वा प्रज्यातं वीपमिमीते । अथापि र्जनीयता ज्यायानम् । Then he gives the following varieties of उपमा with their illustrations—

वर्मापमा—यथा वानो यथा वा यथा गमुर्गर्जति (V 78 8)

भूतापमा—मृधो भूतो ऽ भियत्रय (Viii 2 40)

रूपापमा—हिरण्यरूपं न हिरण्यसत्क (ii 30 10),

गिद्धोपमा—ऽङ्घ्रिस्त्वन्महिषत प्रमृण्यस्य श्वधी ददाम् (i 45 3)

and उपलोपमा=अर्थोपमा—सिंह (पूतायाम्) काक (कुगायाम्)

He has also elsewhere pointed out the influence of simile in the building up of the language (कारं ऽनि शब्दानु कृति । तद्विं पञ्चमिषु बहुभ्यम् iii 18 दुर्दुर्भगनिगन्तुस्त्वयम्, ix 12), in the formation of technical terms (उपमाविधा वीपमिस्त्वम्, vii 12 र्जनीयस्त्वम्-व्योपमिस्त्वम् vii 13) and upon the growth of Vedic mythology in general (अथ न ज्यायिष्य मित्रीमादध्वती वरस्मं जायते तजोपमाथा यद्वत्ता भर्ता, ii 16)

(vi) Only two of these varieties recognised by Yāska deserve a particular attention : What he calls लुप्तोपमा is the रूप of the Ālamkarikas and Dandin's definition of that figure is suggestive in that connection उपमेव तिरोभूतभेदा रूपमुच्यते । The degree of this तिरोधान upon which the later distinction between रूप and अतिशयोक्ति is made to depend is equally ignored by Yāska as well as Dandin. Next, the सिद्धोपमा of Yaska is what might be called a well known or क्वचिदपिदृष्टं analogy. Compare in this connection the definition of खट्टर quoted above. This सिद्धोपमा contained in it the germ of what are known as दूर्योभिपिक्क दृष्टान्त or popular n्याय which, as we saw, were made the basis or बीज of a number of Alamkaras. Interpreted more scientifically the सिद्धोपमा eventually became a regular प्रमाण called उपमिति which is a process of analogical knowledge from the known and the familiar to the unknown and the unfamiliar. Bhoja who recognises a distinct figure of speech corresponding to each of the several Pramāṇas of the Mīmāṃsakas (प्रत्यक्षपूर्वाणि प्रमाणानि च जैमिने, iii 3) defines the alamkara called उपमान as follows —

सदृशात् सदृशज्ञानमुपमान द्विधेः तत् ।

स्यादेकमनुभूतेर्येनानुभूते द्वितीयसम् ॥

His example is —

ता रोहिणीं विनानीहि ज्योतिषामत्र मण्डले ।

सदृष्टस्तारकाणां य शम्भुस्तरमाश्रित ॥

Most people would probably fail to see any figure in the example or at least any valid ground for regarding it as a new figure.

(vii) Having defined उपमा Dandin next gives us a number of sub-varieties of it—some 32 or 33 in number—which do not seem to have been based upon any principle of division. And some of the sub varieties mentioned by him have so little distinctive about them that अभिनवगुप्त in his commentary on the नाट्यशास्त्र (Madras Govt ms fol 390) observes — शिभिरेषां दृष्टिप्रभृतिभिर्य निरूपिता उपमाभेदास्तत्र यो भेदसौत्र आश्रित्याभ्याससयनिर्णयादिर्य स तद्वत् पृथगर्थं वास्तव्या मण्डितः । Bhāmaha's criticism (ii 37 f) is in the same vein no matter whether it is directed against Dandin or some other writer —

यदुक्तं त्रिप्रकारत्वं तस्या कैश्चिन्महात्मभिः ।
निन्दाप्रशस्त्राचिख्यासामेदादत्राभिर्भाव्यते ॥
सामान्यगुणानन्देक्षाद् नयमायुदितं ननु ।
मात्रोपमादि सत्रापि न ज्यायाम् विलसता मुधा ॥

It has to be noted however that the Agnipurāṇa gives a classification of the उपमाs analogous to that of Dandin [viz — धर्म, वस्तु, परस्पर, त्रिपरीत, नियम, अनियम, समुच्चय, व्यतिरेक, बहु, माला, विक्रिया, अद्भुत मोह, सशय, मिथ्य, वाक्यार्थ, गमन (रक्षणा ?), प्रशमा, निन्दा, कल्पिता, सद्दर्शा, and अमद्दर्श], besides giving another classification into 18 sub-varieties similar to those of Mammata (344 7 9)—

समासेनासमासेन सा द्विधा प्रतियोगिनी ॥
विप्रहादभिधानस्य सममासान्यदीतरा ।
उपमा शोतपरस्तेनोपमेयपदेन च ॥
तान्या च विप्रहात् त्रेधा सरसमासान्तिमा त्रिधा ।
विशिष्यमाणा उपमा भवन्त्यष्टादश स्फुटान् ॥

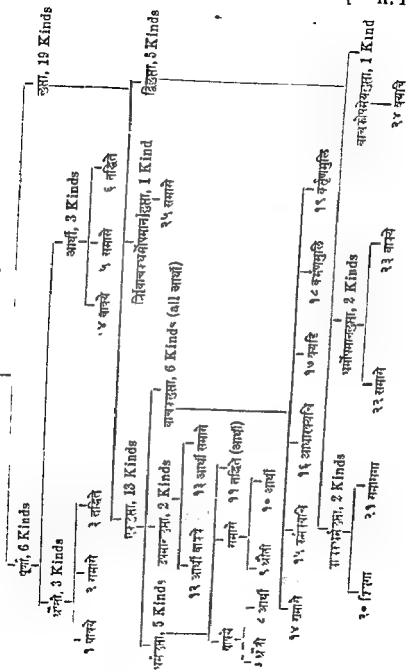
The varieties called निन्दा and प्रशसा are even mentioned and illustrated by Bharata himself (xvi 48 ff), though neither Bharata nor the Agnipurāṇa mentions the अचिख्यागोपमा, the main butt of attack * The author of the Alamkarasekhara gives the following ten sub-varieties of उपमा (xi 3)—

वास्तवार्थातिशयश्लेषनिन्दाभूतविपर्यया ।
सशयो नियम स्व च विक्रियेत्युपमा दश ॥

But no other writer whose work is extant divides उपमा in the manner adopted by Dandin. Dandin's classification is primitive and, so far as any principle underlies the division, it is just the sense intended by the speaker (अर्थानुरोधेन विभाग)

(viii) We can here advantageously consider some other classifications of उपमा that have been advanced. There is one in particular which might be styled grammatical classification (व्याकरणप्रयोगानुरोधेन) which has been adopted by उद्भट (p 16), मर (viii 5 ff) मम्मट and most other later writers. But it seems to be not unknown to the author of the Agnipurāṇa (cp 344 8-9) who gives, as just mentioned 18 varieties based on this principle as against Mammata's 25. These last we will now exhibit in a tabular form—

उपमा, 25 Kinds



वाच्यकोपमानोदता, 1 Kind

२४ ध्वनि

Later writers have introduced further subtle complexities in this classification which is in the first place made to contain 7 more varieties, 3 under पूर्णा and 4 under लुप्ता and in the next place there is introduced a further principle of five-fold sub classification इयं चैव-भेदोपमा वस्त्वलंकाररसरूपाणां प्रधानव्यङ्ग्यानां वस्त्वलंकारयोर्वाच्ययोश्चोपस्कारकतया पञ्चधा । इतश्चान्येपि प्रभेदा कुशाग्रीयधिपणे स्वयमुद्भावनीया । तत्र क्वचिदनुगाम्येव धर्मः । क्वचिच्च केवलं निम्बप्रतिविम्बभावमापन्नः । क्वचिदुभयम् । क्वचिद्वरनुप्रतिवस्तुभावेन वरम्बितं निम्बप्रतिविम्बभावम् । क्वचिदसन्प्युपचरितं । क्वचिच्च केवलशब्दात्मकः । एभिर्भेदैः प्रायुक्तानां सधर्माणां भेदानां यथासम्भवं गुणने बहुतरा भेदा भवन्ति (रसगङ्गाधर, p 172 ff)

(ix) Another principle of division is suggested by Bharata (xv: 43)—

एकस्यैवेन सा कार्या एकस्य बहुभित्तया ।

अनेनेया तथैवेन वदूनां बहुभित्तया ॥

For illustrations see अलंकारसौस्तुभ p 141 f The varieties known as मालोपमा and रत्नोपमा are sub varieties under the second division of Bharata. Upamā, like Rūpaka, can also be divided as follows —उपमा द्विविधा निरवयवा सारयवा च । निरवयवा द्विधा शुद्धा मालारूपा च । सारयवापि द्विधा समस्तवस्तु विषया एतद्देशविर्तिनी च । For details see Bhoja (iv 20 ff)

(x) Our Sanskrit Commentary on p 129 quotes a passage from Chitrāmṛtā illustrating how an example like चन्द्र इव सुगम्, by a slight phrasing, can be turned into a number of other Alamkāras. As an Alamkāra Upamā is to be kept distinct from रूपक where the सादृश्य (usually defined as तद्विग्रहे सति तद्वत्तत्त्वो-धर्मसत्त्वः) is निरोद्धत, and from उल्लेख where, in spite of the occasional presence of words like इव, the matter of the similarity is not लोकाग्रहितं but purely a creation of the poet's imagination. Compare—

यदायमुत्मानांशो लोकाग्रहितं सिद्धिमृच्छति ।

तदोपमेयं येनेवशब्दः सादृश्यवाचकः ॥

यदा पुनरयं लोकाग्रहितं कविकल्पितं ।

तदोपमेयं येनेवशब्दः संभावनापरः ॥

(xi) The fourfold requirement of an उपमा, viz उपमेय, उपमान, साधारणधर्म, and वाचकशब्द is not always present to Dandin's mind. As Viśveśvara observes (p 19) दण्डिनस्तु सादृश्यस्य प्रतीयमानत्वात्प्रातिप्रायेणोपमाव्यवहारः । He has in fact

given many a variety where no वाचकपद is given and where the सादृश्य is only सादृश्यवर्णालोचनया गम्यम् ; op. ii. 25, 26, 27 etc. Dandin's whole conception of उपमा and his attempted classification of it is very crude and uncritical. Nor is there any attempt to present a systematic grouping of the varieties given.

Notes to II. 15—(i) This and the next variety have been thus defined in the Agnipurāṇa (344. 10)—

यत्र साधारणो धर्मः कथ्यते गम्यतेयवा ।

ते धर्मवस्तुप्राधान्याद्धर्मवस्तुपमे उभे ॥

The point of distinction between the two seems to be the fact that while in the first the उपमान is summoned up merely to bring out the nature of the उपमेयगतधर्म, in the second the उपमान as a whole is compared with the उपमेय as a whole, the two being regarded as entirely alike.

(ii) The intended साधारणधर्म can be expressed in various ways: by a simple word as in ii. 15 (आताम्रम्), by श्लिष्ट epithets which are शब्दपरिवृत्तिसह as in ii. 28 (see Com.), or by श्लिष्ट epithets which are शब्दपरिवृत्त्यसह as in ii. 29 (सालकानन). Again the साधारणधर्म may be made the theme of a solitary sentence as in करतलम् अम्भोरुहमिव आताम्रम् or of compound or coordinate sentences as in यथा करतलम् आताम्रं तथा अम्भोरुहमाताम्रम् or करतलम् आताम्रम् अस्ति अम्भोरुहं च आताम्रम् अस्ति । In the latter case we sometimes have what is called the वस्तुप्रतिवस्तुभाव (एकमेव धर्मस्य पृथक्छन्दाभ्यामुपादानम्) as in करतलमाताम्रं रश्मिरोद्रासितं चाम्भोरुहम् or the विम्बप्रतिविम्बभाव (वस्तुतो भिन्नयोर्धर्मयोः परस्परसादृश्यादभिन्नयोः पृथगुपादानम्) as in—अम्भोरुहं भ्रमद्भङ्गं लोलनेत्रं मुखं तव where नेत्र and भृङ्ग are related to each other as विम्ब and प्रतिविम्ब although the लोलत्व of the one and the भ्रमण of the other being practically one have between them the वस्तुप्रतिवस्तु relation Jagannātha would call this वस्तुप्रतिवस्तुभावकर्मितविम्बप्रतिविम्बभाव

Notes to II. 16—(i) The first line gives two separate examples of वस्तुपमा. If we were to read the line—राजीव इव

ते वक्त्रे (Loc case) नेने मधुकरावि it would be the second kind of वाक्यरूपमा illustrated in 11 45

Notes to II 17—(1) This is recognised as distinct Alamkāra by रुद्र, श्याम, मम्मट, विश्वनाथ, जगन्नाथ and most other modern writers. The Sahityadarpana defines it as (x 87)—

प्रसिद्धस्योपमानस्योपमेयत्वप्ररूपम् ।

निष्फलत्वाभिधानं वा प्रतीपमिति कथ्यते ॥

Dandin's enumeration of it as a variety of उपमा has been thus criticised by Jayaratha, in his Alamkāra-sarvasva-Vimarsinī (p 165)—उपमाप्रकारत्वं चानयोर्न वाच्यम् । उपमानस्याक्षेपादुपमेयकल्पनाच्च । न हि तत्र तदस्तीति ततोऽन्यो (प्रतीपप्रकारयो) सुप्रत्यय एव भेदः । This in effect means that the प्रतीप has a वैशिष्ट्य which does not necessarily go to the formation of the real essence of an उपमा. But as Dandin began by making his definition of उपमा rather very wide, he had no option but to regard the प्रतीप as a sub-variety of उपमा. It is so recognised by Bhoja (iv. 23) and by the Agnipurāṇa (344 12) where it is called विपरीतोपमा

(11) This विपरीतोपमा is to be distinguished from निन्दीपमा (11 30) and प्रतिरोधोपमा (11 34) from the circumstance that the degradation of the प्रसिद्धोपमान is only implied in विपरीतोपमा but is explicitly brought out in the other two varieties, stating points of inferiority in the उपमेय

Notes to II 18—(1) A good example of this variety would be

हाग प्रसूनमिव हास इव प्रसून

पाणि प्रवाल इव पाणिरिव प्रवाल ।

रेखो द्विरेफ इव केश इव द्विरेफ

ना भाति वीरदिव मेघ निभानि वीरद्व ॥

It is recognised by the Agnipurāṇa and thus defined (344 11)—तुल्यमेवाभ्युपेयते यत्रान्योन्येन घर्मिणो । परस्परतोपमा सा स्यात् । In the examples of this variety given above the common quality is not stated, but it has got to be the same, being conveyed by the same word or by synonymous expressions. Hence the example—

मरिचं विभसति विधुरं मरिचरति तथा दिनन्ति यामिन्य ।

यामिनयन्ति दिनानि च मुखं मुखीकृते मनसि ॥

cannot constitute an अन्योन्योपमा, as the साधारणधर्म in सविता विधवति is शीतल्व and that in विधुरपि भवितरति the दाहकल्व

(ii) This variety is raised to the dignity of a distinct figure called उपमेयोपमा by later Ālamkarikas. It has been defined by उद्भट as (p 67) —

अन्योन्यमेव यत्र स्यादुपमानोपमेयता ।

उपमेयोपमामाहुस्ता पक्षान्तरहानियाम् ॥

Regarding the qualification पक्षान्तरहानियाम् in the above definition प्रतीहारेन्दुरात्र observes — नात्र उपमानोपमेयभावे तात्पर्यं किंतु एतदेव द्वयमेवविधं विद्यते न त्वन्यदेतयोः सम्भवंस्वन्तरं विद्यते इति । अतश्च एतत्पक्षद्विगुणव्यतिरिक्तस्य पक्षान्तरस्यात्र हानेर्विपक्षितत्वात् परस्परमुपमानोपमेयभावो न दुष्यति । It is doubtful however whether Dandin is here thinking of the तृतीयसदृशव्यवच्छेद as much as of the heightening of their mutual excellence — अन्योन्योत्कर्षशक्तिः । This implies that both the उपमेय and the उपमान must be प्रवृत्त, as nobody would spend any effort in showing forth to advantage the charm of what is not the theme on hand. Compare the examples given by हेमचन्द्र and अण्णदीक्षित as quoted in our Sanskrit Commentary. Bhoja (iv 23) calls this उपमेयोपमा

(iii) In नियमोपमा (ii 19) the तृतीयसदृशव्यवच्छेद is expressly made. Here it is implied only. The implication is to be explained as follows — चन्द्र इव मुखमिति मुखे चन्द्रसाम्ये वर्णिते चन्द्रेषु मुखमादृश्यमर्थतः निष्यति साधारणधर्मस्योभयानुरासित्वान् । तत्र चन्द्रे मुखसाम्ये शब्दतो वर्ण्यमाने मुखचन्द्रयोः परस्परमेव साम्यं न त्वन्येनेति सदृशान्तरव्यवच्छेदः पक्षवि (अलङ्कारकोस्तुभ p 176)

(iv) Bhamaha recognises उपमेयोपमा as a distinct figure and it is worth observing that Dandin does not feel the necessity of criticising the recognition of the उपमेयोपमा as a distinct figure as he has done for instance in the case of अनन्वय मसदेह उपमास्वरु and उपपेक्षावयव (ii 358-359) all of which are figures admitted by Bhamaha. Nor does Bhamaha for his part offer any justification for regarding उपमेयोपमा as a distinct figure. As for as this circumstance goes therefore we cannot establish any conclusion either way regarding the chronological relation between दण्डिन् and भागद

Notes to II. 19-20—(i) In अनियमोपमा the नृतीयसदृशव्यवच्छेद is made highly probable but is not विरक्षित In नियमोपमा it is openly asserted In अन्योन्योपमा, as we saw it was left to be inferred Both these varieties are recognised by the Agnipurāṇa The अलङ्कारशेखर defines नियमोपमा as—यत्र इतरव्यावृत्त्या साम्यलाभः ।

Notes to II. 21—(i) In यमोपमा there is only a single common quality sought to be expressed, in the present variety a large number of those are mentioned, in अतिशयोपमा, the next variety, their number is so overwhelming that the poet contents himself by stating just the one solitary aspect or quality which is not common Again, in समुच्चयोपमा more than one साधारणधर्म is brought in, in बहुपमा (ii 40) more than one उपमान is adduced The result is that while in the former between the उपमेय and the उपमान a number of distinct common qualities are sought to be conveyed in the latter it is the intensity of the one self same quality that stands out prominently The variety is recognised by the Agnipurāṇa

Notes to II 22—(i) See Note (i) to ii 21 This variety fails to produce the impression of an identity between the उपमेय and the उपमान because the भेद is not entirely तिरोहित, as happens in a रूपरू (see ii 66, below) At the same time it must be remembered that the solitary भेद between the उपमेय and the उपमान which is put forward is not meant to suggest the superiority or the inferiority of the one over the other, as is the case, for instance, in निन्दोपमा, प्रतिषेधोपमा, and the Alamkāra called व्यतिरेक (ii 180)

(ii) This variety is not recognised by the Agnipurāṇa, unless we choose to identify it with what the Purāṇa styles व्यतिरेकोपमा which is thus defined (345 13)—

बहोर्धर्मस्य साम्येऽपि वेलक्षण्यं विरक्षितम् ।

यदुच्यतेतिरिक्तत्वं व्यतिरेकोपमा तु सा ॥

The Agnipurāṇa be it noted in passing, does not recognise व्यतिरेक as a distinct figure of speech, whereas

Dandin who does it can only be supposed to have distinguished between अतिशयोक्ता and व्यतिरेक in the manner above indicated. A good example of this variety is given by the अलङ्कारसौख्य (p 30)—

कल्पद्रुमो न जानाति न ददाति बृहस्पति ।

अयं च जगतीनामिर्चयति च ददाति च ॥

Notes to II 23—Dandin seems to have been alone in recognising उपप्रेक्षितोपमा as a sub variety of Upama. We have already indicated in a general way (cp. Note (x) to II 14) the distinction between उपमा and उपप्रेक्षा. Utprekshā may be said to be more particularly concerned with that human faculty which Shakespeare tells us 'bodies forth the forms of things unknown and gives to airy nothing a local habitation and a name'. In a regular Utpreksha it is the actual साम्य between the उपमेय and the उपमान—or some aspect connected with it—that is poetically conceived. In the variety before us there is an उपप्रेक्षण but it has nothing to do with the साम्य between मुख and पद्म which is the immediate subject of assertion. The उपप्रेक्षण comes in only secondarily; the poetic fact of the stanza could have been expressed without bringing in the 'bragging of the Moon' for instance—अस्या मुखश्रीं न केषंमिन्दावपि आपतु पद्मपि सा अस्यैव । The introduction of the bragging Moon lends an added surprise element which is not disagreeable. Hence this is not a regular उपप्रेक्षा but merely an उपप्रेक्षितोपमा. The Com. ध्रुवातुपालिनी however explains—यस्य कस्यचिदन्यथावस्थिताया इत्येतन्मयाकथनमुपप्रेक्षा । अत्रापि मुखश्रियं चन्द्रे निरस्य पद्मपि तदुपप्रेक्षास्वभावात् उपप्रेक्षितोपमाति ।

Notes to II 24—(1) उन्मु as the more difficult reading and also the one intrinsically more poetic seems to be the genuine reading which got ousted by the more familiar word दुःख.

(11) This variety has been admitted by the Agni purāṇa and is thus defined (344. 16)—

त्रैलोक्यासमवि विमयारोप्य प्रतियोगिनि ।

कविनापमीयते या प्रथते सान्द्रतोपमा ॥

To assert that the प्रतियोगिन् (= उपमान) resembles or can resemble the अवयोगिन् only under conditions impossible of fulfilment is in effect to say that the उपमेय is without a peer. As the conditions are अद्भुत or त्रैलोक्यासम्भवि the variety is called अद्भुतोपमा, the अद्भुतता consisting not in the component elements (उद्भूतधूमकटिख, विधान्तलोचनत्व etc.) taken by themselves, but in the peculiar combination of them that is demanded. अद्भुतोपमाया सिद्धस्य धर्मिणा धर्म्यन्तरा-द्यवेयोर्योऽद्भुतः as Ca remarks. The Alamkarasekhara calls this same variety अभूतोपमा (defined, p 30, as—यत्र सत्प्रधानेन सत्तर्गमारोप्य साम्यप्रसन्नं स), a name which Dandin has reserved for another distinct variety (see II 38, below).

(ii) Adbhutopamā is to be distinguished from Abhūtopamā and from Asambhavitopamā, and the distinction is rather subtle. In अभूतोपमा the presumptive उपमान is not a विशेषणविशिष्टवस्तु wherein the विशेषण cannot coexist with the विशेष्य but rather a single simple वस्तु which is nowhere to be met with in nature, as for instance the concentrated essence of the charms of all lotuses, cp उपमानस्य वस्तुन उपमेयेयभास्यमानस्य कथनाद्भूतत्वेनाभूतोपमामिति (श्रु पा, p 36). In असम्भवितोपमा it is not the धर्म of a new धर्मिन् which is ascribed to the प्रस्तुतधर्मिन् and which is inconsistent with it (as happens in the अद्भुतोपमा), but the प्रस्तुतधर्मिन् is itself said to have a quality which it can never have. Or, looking at it from another point of view, for effecting the comparison between the उपमेय and the उपमान in an अभूतोपमा a non-existent उपमान is postulated and in an अद्भुतोपमा an existing and well-known उपमान is associated with impossible विशेषण brought over from another धर्मिन्. The ultimate result is that the उपमेय remains without peer. Such is not the case in an असम्भवितोपमा where the point of comparison is just the fact of the incompatibility of the धर्म that the धर्मिन् (the उपमान) is expected to possess and the comparison does become possible in that respect.

(iii) The वक्षितोपमा as recognised by भग्न and the Agnipurāṇa (which merely quotes भरत) comes most near to अद्भुतोपमा. Bharata thus illustrates it (xiv 51)—

क्षरन्तो दानसलिल लीलामन्थरगामिन ।

मनङ्गना विराजते जङ्गमा इव पर्वता ॥

Here जङ्गमताविशिष्टपर्वतस or moving mountains is an अद्भुत phenomenon. What Bhoja calls उत्पाद्योपमा is no other than this अद्भुतोपमा. Bhoja's illustration is the verse उभौ यदि व्योम्नि etc., regarding which he remarks (p 352)—अन्योपमा नार्थमुत्पाद्योपमेयेन प्रतीयमानमभिधीयमान च सादृश्यमभिहितमिति सेयमुपाद्योपमा । Hemachandra (p 247) unsuccessfully attempts to make a sort of a distinction between उत्पाद्योपमा and कल्पितोपमा, but the most clear presentation of that view is to be seen in Rudraṭa viii 13-16. Mammata regards Dandin's अद्भुतोपमा as a subvariety of अतिशयोक्ति.

Notes to If 25—(i) Mohopama springs from the close similarity between the उपमेय and the उपमान, so close that a rational being would go to the length of actually mistaking the one for the other. This variety is accordingly not only a step in advance of अतिसयोपमा (where the element of difference was consciously realised) but in advance of ह्यङ्ग where the भेद is completely submerged though it is there at the back of one's consciousness so that an actual blunder cannot arise.

(ii) In सशयोपमा (ii 26) the person is struck by the close similarity but is still doubting. If he perceives the उपमान as उपमान the result would be निरयोपमा (ii 27) but if he perceives the उपमान as उपमेय, the result would be मोहोपमा. Again if after a temporary but actual error the person corrects himself and perceives the thing as it is, the result would be तत्त्वाख्यानोपमा (ii 36). As between निरयोपमा and तत्त्वाख्यानोपमा it is to be noticed that while in both the ultimate perception is a real perception, in the former it is preceded by a moment of doubt or hesitation in the latter by one of actual blunder.

(iii) All the four varieties of उपमा just considered must be based upon सादृश्य. If the doubting or the blundering is the result of normal causes mentioned in—

कामशोकमयोन्मादचौरत्वाद्युपपत्तुता ।

अभूतानपि पश्यन्ति पुरतोवस्थितानिव ॥

the result cannot be an अलङ्कार It goes without saying also that the सदृश ought to be कविप्रतिभानिर्मित

(iv) The मोहोपमा of Dandin has given rise to two independent Alam' ras of later writers भ्रान्तिमान् and उल्लेख Ullekha i - t be said to be a मालाभ्रान्ति and is thus defined by ॥ २७० ॥—एकस्य वस्तुनो निमित्तवशाद्यदनेन ग्रहीतृभिरनेकप्रकारकं ग्रहणं तदुल्लेखः । The common property between the उपमेय and the उपमान which has been the source of the error is not stated in the example, but it can be stated also, compare—

नीलोत्पलमिति भ्रान्त्या विरासितविलोचनम् ।

अनुभवाति मुग्धाक्षि पश्य मुग्धो मधुव्रत ॥

And this circumstance makes it possible for us to include under मोहोपमा the figures of speech called नीलित, सामान्य, and तद्रूप, for definitions of which and for their mutual distinctions see particularly साहित्यदर्पण x 89-90

Notes to II. 26-27—(i) This and the next variety of उपमा have given rise to an independent Alamkara called मशय, सदेह or ससदेह with its sub-varieties of शुद्ध, निश्चयगर्भ, and निश्चयान्त शुद्धा is an ordinary सशयोपमा a good example of which is furnished by Rudrata (viii 60)—

किमिदं लीनालिपुलं फलं किं वा गुणं मुनीलसूचम् ।

इति मशेते लोभस्यधि सुतु सुतोतीर्णायाम् ॥

while निश्चयान्त is निर्णयोपमा Of निश्चयगर्भ the stock example is—

अयं मार्तण्ड किं स खलु तुरगे मत्तभिरित

दृशानु किं साक्षात् प्रसरति दिशो नेप नियतम् ।

कृतान्त किं साक्षात् महिषवहनोसाप्रिति विरात्

ममालोक्याजो त्वा विदधति विकल्पान् प्रतिभम् ॥

Visvanātha's निश्चयान्तर (x 39) illustrated in—

वदामिदं न सरोजं नयने मेन्दोदरे एते ।

इह सरोजं मृगच्छते अथ सरोजं किं परिग्रहसि ॥

is slightly different from निर्णयोपमा or निश्चयान्तसगदेह As Visvanātha himself remarks—न ह्ययं निश्चयान्त सगदेह । तत्र ममयनिश्चयगोभेकाश्रयत्वेनानुस्यूनात् । अत्र तु प्रमरते मशय नायकादनिश्चयः ।

(ii) From ii. 358 below it seems clear that some predecessors of Bhāmaha did regard मशय as an inde

pendent figure Now Bhamaha thus defines and illustrates the figure (ii 42 43)—

उपमानेन तत्त्वं च भेदं च वदत पुन ।
ससदेहं वचं स्तुल्ये ससदेहं विदुर्यया ॥
विमयं यदी न स दिवा विराजते
कुमुदायुधो न धनुरस्य कोमुमम् ।
इति विस्मयाद्विमृशतोऽपि मे मति
स्त्वयि वीक्षिते न लभतेऽर्थनिश्चयम् ॥

But we do not have more in that fact any certain indication that Dandin could have meant no other writer but Bhamaha

Notes to II. 28-29—(i) These two varieties differ from धर्मोपमा (ii 15) only in the added circumstance that the सम्यग्धर्म is here expressed by paronomastic words, the उप being अर्थ in the former and शब्द in the latter (त्रिंशे खलु अर्थवशेन साम्यम् अत्र शब्दवशेन) The two varieties can therefore both of them in a sense be called ऐप्योपमा as has been done by the author of the अष्टाक्षरशेखर who gives the joint example (p 30)—

तमालपत्राभरणा राजते विलसद्दया ।
शालेयोद्यानशालेयं शालमाननक्षोभिनी ॥

(ii) The variants सह्योपमा and सदानोपमा for समानोपमा are worth noting The first is an attempt to bring the first word of the definition into the सद्भा while the second (which has the high authority of J and N and which therefore we might have adopted) implies that the उप मेय and the उपमान are in this variety tied together (like miscellaneous cattle in a cowpen) to one and the same rope in the form of similarly-sounding words and resemble each other only in that accidental circumstance

Notes to II 30-31—(i) A normal उपमान contains the common quality in a more pronounced degree than a normal उपमय and this is the reason why in a विपर्ययोपमा (ii 17) the mere reversal of that relation implied the lowering of the उपमान in respect of that common quality. The

fight for superiority between the उपमान and the उपमेय about pre-eminence in this quality is represented as still undecided in विरोधोपमा (॥ 33). In निन्दोपमा the claim of the उपमान is allowed in regard to the common quality, but certain *extraneous* facts are adduced (e. g. बहुरजस्व, क्षयशालित्व, etc.) which should lower it and consequently the उपमेय also in our estimation. In प्रतिषेधोपमा (॥ 34) the उपमान is represented as fighting a forlorn fight for regaining its normal pre-eminence in respect of the common quality. All these varieties therefore can be regarded as उपमा varieties, because underlying them all is the presupposition that the उपमान and the उपमेय have a certain specific quality in common, and the question at issue merely is, who has the quality to a greater or less degree. The figure-of speech called व्यतिरेक (॥ 180) has also to be distinguished from these उपमा varieties, in regard to which see our Notes to ॥ 180.

(ii) As observed before, भरत and the author of the Agnipurana mention these two varieties of उपमा, and their recognition is criticised by Bhamaha (see Note (vii) to ॥ 14, above). The illustrations for them given by Bharata are (xvi 49-50)—

प्रशमाया यथा—

दृष्ट्वा तु ता विशालाक्षीं तुतोप मनुवाधिप ।

मुनिमि साधिता कृच्छात् सिद्धिं मूर्तिमतीमिव ॥

निन्दा यथा—

मा त सर्वगुणैर्हीन सत्त्वे कर्तुं शक्यमिह ।

वानरं नरिन [१ वने कञ्चन] वल्ली दवदग्धमिव द्रुमम् ।

From these it would seem that Vamana is probably right when he says (iv. 27, वृत्ति)—स्तुतो निन्दायां तत्त्वाम्यानि चास्या प्रयोगः । What is intended by this three fold division is therefore उपमानमात्रस्य विषयप्रदर्शनम् as the रामधेनु observes. Dandin however seems to have taken a different view of the case. Whether he was the first to do so is however difficult to decide. The निन्दोपमा as defined and illustrated in the Alamkārasekhara comes near to the प्रतिषेधोपमा (॥ 34), for there the definition

is—यत्रोपमानस्य निन्दया प्रतिक्षेप सा निन्दोपमा, and the illustration—

नागेन्द्रहस्तास्त्वचि कर्कशत्वादेवान्तरोत्थ्यात् वदलं विशेषा ।
लघ्वापि लोके परिणहि ह्य जातस्तद्वर्गोपमानगहा ॥

Notes to II 32—See note (vii) to II 14 above Because no other Alamkara writer known to us (except Vamana) mentions आधिर्यासोपमा and because Bhamaha criticises the recognition of this variety, it would be perhaps unfair to conclude that Bhamaha must have meant Dandin alone, seeing that a vast amount of literature known to Bhamaha and even mentioned by him by name is no longer available to us

Notes to II 33-34—See Note (i) to II 30 above The variety called प्रतिषेधोपमा it must be admitted comes nearest to the व्यतिरेक; we can possibly distinguish them from each other by supposing that in प्रतिषेधोपमा the point at issue is the degree of कान्ति or भाङ्गावस्त्व (the common quality) of the चन्द्रवक्त्रद्वित्वविशिष्ट इन्दु and the मुख Both possess it and the moon is declared to be not a match to the face as far as the possession of this quality goes In व्यतिरेके some quality or qualities are stated wherein the उपमान and the उपमेय are declared to be equal to one another, but at the same time another distinct quality possessed by the उपमेय and denied to the उपमान is adduced which serves to establish the superiority of the उपमेय over the उपमान considered as a whole

Notes to II 35-36—The name चट्टपमा has nothing very distinctive or appropriate about it —For the distinction between निर्णयोपमा and तत्त्वाप्यनोपमा see Note (i) to II 25

Notes to II 37—Dandin uses both कक्षा (I 53 95) and कक्ष्य in the sense of area region, boundary line, province equality similarity, etc The reading कान्तिम् (which our Sanskrit Commentary explains) seems to be merely an

easier substitute for कक्ष्याम्. The word कक्ष्या is Vedic, regarding which see Nirukta ii. 2.

(ii) As Dandin himself tells us (ii. 358), this variety was regarded by others as constituting a distinct alamkāra called अनन्वय. Bhāmaha thus defines and illustrates it (iii 44-45)—

यत्र तेनैव तस्य स्यादुपमानोपमेयता ।
असादृश्यनिष्ठातस्तमित्याहुरनन्वयम् ॥
साम्बूतरागवलये स्फुरद्दत्तनदीधिति ।
इन्दीवराभनयनं तवेन यदनं तत्र ॥

The stock example of this alamkāra is the one given by Vāmana (iv. 3. 14.)—

गगनं गगनाकारं सागरः सागरोपमाः ।
रामराक्षणयोर्बुद्धं रामराक्षणयोरेव ॥

(iii) As अन्योन्योपमा results in तृतीयसदृशव्यवच्छेदः so असाधारणोपमा results in द्वितीयगदशब्दव्यवच्छेदः. In the अन्योन्योपमा example in ii 18 आनन is both उपमान and उपमेय, but in different sentences; whereas in असाधारणोपमा in one and the same sentence the face becomes both उपमान and उपमेय. It must be distinctly understood, however, that if yesterday's face is compared with to-day's face of the same lady that becomes an ordinary उपमा pure and simple. In other words, between मुरा the उपमेय and मुरा the उपमान in the example under discussion there must be only कल्पितभेद and not देशकालादशाविशेषादिदृष्टभेद. In the same way the verse—

एतावति प्रपञ्चे सुन्दरं हिलासद्वर्मास्तेपि ।
अनुहरति मुग्धं तस्या वामार्धं दक्षिणार्धस्य ॥

does not contain an असाधारणोपमा, but is merely a वस्तूपमा. Nor again does the verse given by Dandin later (ii. 276)—

अत्र या मम गोविन्द जाता तस्यि गृह्यामते ।
कार्त्तिकेया भवेत् प्रीतिमन्त्रागमनात् पुनः ॥

regarding which अप्यप्यमिहिन observes (चि० मी० p 42)—
अत्र गृह्यामते श्रीकृष्णं प्रीतिं विदुःसाक्ष्ये द्रव्यं स्वरागमन्त्रभरा प्रीतिर्बहुशालव्यवहितेन पुनरपि तदागमनेन भवेत् नान्येनैयुक्तिभद्रया तदागमनप्रकारप्रीतिः नैव गच्छी न विनश्यतीति व्यवहरे -- constitute an example of this variety.

(iv) In असाधारणोपमा although the face is declared to be without a peer the form of the assertion is conceived outwardly in the manner of an उपमा Where however even this outward form is not preserved that is recognised by जगन्नाथ as a distinct figure called असम As he says (p 210 f)—सर्वथैवोपमानिपेक्षोसमायोलङ्कार । यथा—

भुवनत्रितयेपि मानवे परिपूर्णं विबुधैश्च दानवे ।

न भविष्यति नास्ति नाभवन्तु यस्ते भवन्ते तुलापदम् ॥

अत्र सर्वथैवोपमाननिपेक्षेन सादृश्यस्याप्रतिशानाप्रोपमागर्थोपि । This however is over-subtlety for which Jagannatha has been taken to task by the author of the Alamkara-kaustubha (p 174)

Notes to II. 38-39—See Note (ii) to II 24 above In regard to the illustration given for असमावितोपमा it has been well observed (anent the ruling that उपमान must be लोपप्रसिद्ध while चन्दनप्रभवविप is not लोपप्रसिद्ध)—अत्र चन्द्रप्रभवविपादेर्वा गुणमाया अतिरक्षितत्वात् त्रितु यथा चन्द्रविम्याद्विपसमभावित तथा त्वन्नुत्तान् पुण्या वागू ह्युपमास्वीकारात् । एव च असमावितोपमा इत्यस्य अगभावितोपमा नक्त्य नाथ त्रितु असमावित्व तदुपमाया साधारणधर्म इत्येव ।

Notes to II. 40—(1) Compare Note (1) to II 21 above Bharata already tells us (xvi 43)—

एतस्येतेन सा सार्था एकस्य बहुभिनया ।

अनेतेषां तथेतेन बहूनां बहुभिनया ॥

And his examples in order are—तुल्य ते शशिना वक्त्रम्, शमा-
ङ्कवत् प्रसासन्ते ज्योतीषि श्येनसहजभासानां तुव्यास and घना दूर गता ।
Here of course, in its most primitive form, the distinc-
tion is made to depend upon whether the उपमान or the
उपमेय or both are in the singular or the plural gender.
Now मालोपमा (II 42) is एकस्य बहुभि उपमा and in Dandin's
statement the distinction between वृत्तना and मालोपमा
is this In वृत्तना a number of उपमानs are adduced in
the hope that in their cumulative effect at least they
would approximately convey the extent of the common
quality possessed by the उपमेय, which they are unable
to do singly. In मालोपमा on the other hand any one of
the several उपमानs is conceived as being adequate by

itself to bring out the common quality, and the wealth of illustration serves merely to show off the poet's प्रतिभा

Notes to II. 41—(1) The Alamkarasekhara thus defines and illustrates this variety (p 31)—यन्नोपमेयमुपमानविकारतयोच्यते सा विक्रियोपमा यथा—

हरिणावय तनयनादय पद्माद् पद्मपत्राव ।

आह्वय कान्तिसार विविरसृपद् मुञ्चुको इष्टिम् ॥

Notes to II. 42— See Note (1) to ii 40 above. The illustration in the text is based upon identical साधारणधर्म, but this is not essential. With भिन्नसाधारणधर्म a good example of मालोपमा is the familiar stanza—

गातेव रक्षति पिनेव हिते नियुहते

फान्तेव चाभिरमययपनीय वेदम् ।

सौर्ते च दिभु वितनोति तनोति सौर्ते

किं किं न माधयति कल्पलतेर विद्या ॥

The अलङ्कारसौस्तुभ gives also the following example—

अलक्षितगतागते कुलधूषणभैरिव

क्षणानुनयक्षीतले प्रणयवेगिकोपेरिव ।

सुरतमसृणोत्रतेर्मृगदशामुरोर्जेरिव

त्वदीयतुरगोत्तमेधेरीशवक्त्रमारम्भते ॥

Apparently it is a series based upon भिन्नसाधारणधर्म which alone is recognised as मालोपमा by the author of the Agnipurana. Compare (344 14-15)—

यन्नोपमा स्याद्बहुभि सन्धे सा चक्षुषमा ।

धर्मा प्रत्युपमान चेदस्या मालोपमेव सा ॥

(11) Dandin does not recognise what is known as रश्नोपमा defined by the Agnipurana (344 20) as—

उपमेय गदन्यस्य तदन्यस्योपमा मता ।

यद्युत्तरेतरं यानि तदस्या गमना (? रज्ज्वा) यदा ॥

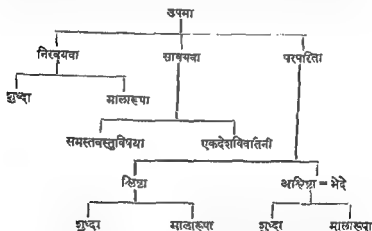
and thus illustrated by छट्ट (vi 28)—

नेम द्वय बिमल मलिल मण्डिमिवावन्दमारि क्षतिनिम्बम् ।

शशिचिह्नमिव लघ्वर्धुनी मध्वीवदन शरत् कुक्षे ॥

For other varieties see रसगङ्गाधर pp 181ff and अलङ्कारसौस्तुभ pp 146 ff

Notes to II. 43-45—(1) By वाक्य Dandin seems to have meant a complete utterance of a thought setting forth all its करक relations in other words a picture with all appropriate details and back-ground. The face, the eyes, and the teeth form one set as against which is placed the lotus, the bees, and the pollen in the first example, and similar corresponding sets are present in the second example. And when in this manner an अवयवसम अवयविन् is compared with another similar अवयविन्—with the trifling subsidiary distinction of the presence or absence of an additional independent वाचक for each अवयव—the result is a वाक्याध्यापना. Hence it is that after dividing उपमा as shown below—



the author of the *Alamkāra-kauṣṭubha* cites stanza 11 45 as an example of भेदे परपरिता the comparison between one pair of उपमान and उपमेय leading on to and depending upon the next pair

(11) In the two examples of नान्यार्थोपमा given by Dandin the समानधर्म between the various pairs of उपमान and उपमेय in each is clearly felt although not actually expressed. But it is not absolutely necessary that there should be this सादृश्यापेक्षता everywhere. The अन्तर-दोषर cites the following where there is प्रत्येक सादृश्यापेक्षा—

कामिनीनयनरञ्जलपद्मावुचितो मदामतराह ।

कामिमानमयानन्तरा कन्दमुपनतिमानश्रया ॥

(iii) It is perhaps necessary to draw attention to the fact that वाक्योपमा is different from वाक्यार्थोपमा. We have just seen what वाक्यार्थोपमा is. The nature of वाक्योपमा becomes evident from the circumstance that it is distinguished from what is called समासोपमा and प्रत्ययोपमा (following Rudraṭa) or from वस्तुपमा (following Hemachandra) वृत्ति being समासतदितनामधातुभेदेन त्रिविधा. The stock example of वाक्यार्थोपमा given by Vamana is—

पाण्डुरथोयमसार्पितलम्बहार
 कृपाद्गरागो हरिचन्दनेन ।
 आभाति बालातपरक्तसानु
 सनिर्झरोद्गार इवादिराज ॥

Notes to II. 46-47—Although in this variety the साम्य is always implied and never actually expressed there being no उपमावाचकशब्द present, Dandin is perhaps justified, in view of his own general conception of उपमा, in not regarding प्रतिवस्तूपमा as a distinct Alamkāra. It is not recognised as such by भोज, भामह, and रुद्र. The further subsidiary difference as to the manner of implying the साम्य (by वस्तुप्रतिवस्तुभाव or by विम्वप्रतिविम्वभाव, regarding which see Note (ii) to II. 15 above) upon which the distinction between प्रतिवस्तूपमा and दृष्टान्त turns is also not of consequence enough to give rise to a new Alamkāra, and Jagannatha practically concedes this (pp 337 8)—अस्य बालकारस्य प्रतिवस्तूपमाभेदकमेतदेव यत् तस्या धर्मा न प्रतिनिमित्त किंतु शुद्धमामान्यामनैव स्थित इह तु प्रतिविमित्त । . । एकस्यैवालकारस्य द्वौ भेदौ प्रतिवस्तूपमा दृष्टान्तश्च । यवानयो किंचिद्वैलक्षण्यत्वं प्रभेदताया एव साधकम् बालकारताया इति सुवचम् । Hence Dandin's प्रतिवस्तूपमा as an उपमा variety may be said to stand in the place of both प्रतिवस्तूपमा and दृष्टान्त of later आलंकारिकs

(ii) The following quotation from जयरथ's Alamkāra-sarvasvavivimarsinī (p 29) is illuminating as to the distinction between वस्तुप्रतिवस्तुभाव, where the things are really one but two only in the phrasing, and विम्वप्रतिविम्वभाव where the two things are really distinct but have to be temporarily identified—एको हि दर्पणादौ विम्वत् प्रतिविम्वस्य भेदेऽपि मदीयमवात्र वदन सफातमित्यभेदेनाभिमन्यते । अन्यथा हि प्रति-

विम्बदर्शने वृक्षोह स्थूलोहमित्याद्यभिमानो नोदीयात् भूषणविन्यासादौ नायिका नाद्रियेरन् ।

(111) Some remarks of the श्रुतानुपालिनी on this stanza are also worth quoting—प्रतिवस्तूपमा । प्रतिशब्द सदृशार्थवाची तेन सदृशस्तूपमेत्यर्थः । ननु इवादिरहितसम्बोधोपन्यास अर्थान्तरो नाम भवति । तथाहि—

इयं सोर्धान्तरन्यासो वस्तु प्रस्तुत्य किञ्चन ।

तत्साधनसमर्थस्य न्यासो योन्यस्य वस्तुन ॥

इति वक्ष्यति (11 169) । अत्रापि-वस्तु विचिदुष्यस्य सदन (v 1) तत्सधर्मण इत्युक्तम् । तस्मादयमर्थान्तरन्यास एव कथमुपमेत्याह—साम्यप्रतीतिरस्तीति । सदृशप्रतिभान विद्यते इत्युपमेत्युच्यते । एतदुक्तं भवति । इवाद्यभावे समानताप्रतीति उपसर्गना दाना (?) तद्व्योतनाय प्रयुक्ते । अर्थान्तरस्त्वलंकार असदृशम्योपन्यासेन वस्त्वन्तरसाधनमिति तत्साधनसमर्थस्येतिवचनात् न तत्सधर्मण इति । In other words—अर्थान्तरन्यासे समर्थसमर्थरूपावो विवक्षितं अत्र पुनरुक्तानुपमेयभावः ।

(11v) In order to give adequate account of a number of devices other than उपमा and रूपरूपा for expressing similarity between two things Bhoja has invented a new alamkara called साम्य or सामान्य which he thus defines and divides (11v 34)—

द्वयोयनोक्तिचातुर्यादौपम्यार्थोवयम्यते ।

उपमारूपरूपान्यत्वे साम्यमित्यामनन्ति तत् ॥

तदानन्त्येन भेदानामसंख्यं तस्य तूक्तयः ।

दृष्टान्तोक्तिं प्रपञ्चोक्तिं प्रतिवस्तुकिरेव च ॥

तन्नेवादे प्रयोगेण दृष्टान्तोक्तिं प्रवक्षते ।

इवादिप्रयोगेण प्रपञ्चाक्तिं मनोपिण ॥

वस्तु किञ्चिदुपन्यस्य न्यसनात् तत्सधर्मणः ।

साम्यप्रतीतिरस्तीति प्रतिवस्तुकिरुच्यते ॥

This alamkara accordingly would do duty for प्रतिवस्तूपमा and दृष्टान्त of the alamkārikas. For the various subdivisions of प्रतिवस्तुकिरसाम्य and the illustrations followed by Bhoja's illuminating critical remarks see *Sarasvatikanthabharana* itself. *Samya* as an alamkāra is recognised by Rudrata also (viii 10th ff)

Notes to II 48-49—(1) How to distinguish this variety from the figure of speech called नुन्ययोगिता which Dandin defines and illustrates in 11 330-332 is a rather subtle question. Both are attempts at गमीकरण between

two things one of which is distinctly superior (अधि-
 or गुणोत्कृष्ट), and the common property adduced is some
 क्रिया, which word includes both qualities and actions,
 as is evident from the examples given. The only
 express condition present in the definition of the
 figure तुल्ययोगिता and absent in the definition of the
 sub variety तुल्ययोगोपमा is स्तुतिनिर्दार्यम्, but it is not quite
 satisfactory to make the distinction turn upon this
 circumstance, for then तुल्ययोगिता would come nearer to
 the varieties निन्दोपमा and प्रशसोपमा (11. 30-31). We can
 probably bring out the distinction by supposing that
 in the उपमा variety the हीन is consciously realised as
 the उपमेय or the प्रकृतवस्तु while in the figure तुल्ययोगिता
 the उपमान-उपमेय relation, even though actually present
 (as in 11. 331), is deliberately set aside the साम्य being
 only गम्य or implied and not नन्दोपात्त as in the other
 case and this agrees with the later definitions of
 तुल्ययोगिता like that of मम्मट (नियतानां सकृदर्थम् । नियतानाम् = प्राकर-
 णिकतामेव अप्राकरणिकानामेव वा) Udbhata is even more ex-
 plicit (p. 60)—

उपमानोपमेयोक्तिस्तुत्यैः प्रस्तुतेष्वेव ।

साम्याभिधायि प्रस्तावभागिभिर्या तुल्ययोगिता ॥

(11) If this statement of the difference between
 तुल्ययोगोपमा and तुल्ययोगिता is correct it follows that Dan-
 din's तुल्ययोगोपमा approaches the figure of speech called
 दीपक as it is defined by मम्मट—सकृदवृत्तिस्तु धर्मस्य प्रकृताप्रकृतात्मनाम्—
 for there the common property exists between things
 consciously realised as उपमेय and उपमान. Compare लयन
 (p. 71)—प्रस्तुताप्रस्तुतयोर्व्यस्तत्वे तुल्ययोगिता समस्तत्वे दीपकम् । From
 Dandin's view of the case however the distinction
 between दीपक and तुल्ययोगोपमा is clear. In तुल्ययोगोपमा
 there is an attempted समीकरण between अधिक and हीन
 things, this is absent in the दीपक of मम्मट. At the same
 time the दीपक requires the साम्य to be expressed only
 once for all, in तुल्ययोगोपमा it may be repeated. Dandin
 is thus looking to the etymology of the name all along
 while there is a tendency in later writers to ignore
 that altogether. It would be noted in passing that
 the दीपक here spoken of is not the दीपक as Dandin de-

finds it (ii 97ff) which is more a शब्दालंकार than an अर्थालंकार See Notes to the figure in question

(iii) We have so far attempted to set forth the distinction that Dandin probably must have made between तुल्ययोगोपमा and तुल्ययोगिता, but writers who do not admit this उपमा variety have defined तुल्ययोगिता in terms that Dandin might have reserved for तुल्ययोगोपमा The definition of Bhamaha is (iii 26)—

न्यूनस्यापि विशिष्टेन गुण्यसाम्यविश्रया ।

तुल्यकार्यक्रियायोगादित्युक्ता तुल्ययोगिता ॥

That of Ruyyaka (p 70)—

औपम्यस्य गम्यते पदार्थगतत्वे न प्रस्तुतानामप्रस्तुताना वा समानधर्मा-
भिसम्बन्धे तुल्ययोगिता ।

That of Varmana (iv 3 26)—

विशिष्टेन साम्यार्थमेकरात्रक्रियायोगस्तुल्ययोगिता ।

Bhoja, finally, while giving for तुल्ययोगिता a definition identical with that of Dandin, further adds (iv 55)—

अन्ये सुग्रनिमित्ते च दु खहेतो च वस्तुनि ।

स्तुतिनिन्दार्थमेवाहुस्तुल्यत्वे तुल्ययोगिताम् ॥

for which his illustration is—

आहूतस्याभिप्रेत्याय विदुषस्य वनाय च ।

न मया लक्षितस्तस्य स्वयोप्यारारविभ्रम ॥

(iv) The distinction between प्रशङ्गोपमा (ii 31) and तुल्ययोगोपमा seems to be the circumstance that in the former some extraneous facts not germane to the intended साम्य (e g शम्भुशरो जलम्) are adduced for heightening the value of the उपमान while in तुल्ययोगोपमा the superiority is based upon the degree or intensity of the self same साम्य as measured by marked difference in results achieved, difficulties encountered, etc In other respects the two varieties seem allied We do not think that the fact of the सादृश्य being वाच्य in the one (तो तुल्यो) and व्यङ्ग्य in the other would have been adduced by Dandin as the additional distinctive feature

Notes to II. 50—(i) An ordinary उपमा—अम्भेरदामितानाम् परतन्म
can be put in the form of a हेतुमा in this manner—

करतलमाताग्रत्वेन अम्नोद्गमनुकरोति In समुच्चयोपमा (II 21) we had a similar presentation of the similarity, only there a number of हेतुs were adduced to bring out the साम्य between the same उपमेय and उपमान, while in the example before us a number of हेतुs are adduced to bring out the साम्य between one and the same उपमेय and a series of उपमानs with which it is to be compared—As in यद्वपमा (II 40) or मालोपमा (II 42) a series of successive उपमानs are here given but that वेचित्र्य upon which this variety primarily turns is the presentation of the साम्य in the form of a हेतु It is perhaps not essential that the हेतुs (and the उपमानs) in a हेतुपमा be always more than one

Notes to II 51-56—(1) Like गुणs the दोषs have been most elaborately treated by Indian Ālamkarikas They have been named and classified according as they belong to syllables, words, sentences sense, sentiments, and alamkāras A detailed treatment of these is given in the Sahityadarpana vii, or Kāvyaaprakāsa vii Dandin affords a treatment of them in this place and later in III 125-185 In regard to the Upamādoshas our Sanskrit Commentary supplies the needful supplementary information from Vamana, Bhoja and other writers

(ii) The extra line in II 56 which we have enclosed in square brackets like a number of other lines and verses is clearly an interpolation, but having been once accepted in the editio princeps of Premachandra and so passed on into works of reference it would have been most inconvenient to omit them and so change the subsequent verse numbering In one place (II 158-163) where a transposition of stanzas was felt by us to be on critical grounds absolutely called for we have for the same reason transposed the stanzas and yet retained their original verse numbering, believing that nobody would grudge us giving credit for being able to count the numbers from 158 to 163 correctly

Notes to II. 57-65—(1) Dandin's list of सादृश्यसूचक words is helpful and is in any case borrowed from him by most subsequent writers, and naturally with variations and attempts at completion. Thus the अलङ्कारकौस्तुभ supplies words like सुहृद् चोर, सोदर, and their synonyms, and even the Mss variants add one or two more. As the matter is not very vital we did not think it necessary to go into all these later lists with a view to determine the text of Dandin's list, especially as it would have been necessary not only to refer to the printed editions but even the Ms material of these other alamkāra works.

(11) The colophon इत्युपमाचक्रम् (and other similar colophons to mark the conclusion of the treatment of an alamkāra with a number of subdivisions) is generally given in Mss with omission of इति and substitution of synonyms like सह्य etc for चक्र and other small variants. We have ignored the variants and have generally followed best Ms authority in giving the colophons or omitting them.

Notes to II. 66—(1) The name of this figure is thus explained—यदा तु विषयी (उपमानमप्रकृतम्) विषय (प्रकृतमुपमेयम्) रूपवन्त करोति तदा अन्वर्थोभिधान रूपम् । Rupaka has to be carefully distinguished from उपमा (especially the varieties of it called अतिशयोपमा and मोहोपमा), from समासोक्ति (ii 205) from अतिशयोक्ति (ii 214) from उपेक्षा (ii 221), and from अपह्नुति (ii 304)—amongst alamkāras recognised by Dandin, and from परिणाम, गतदेह, भ्रान्तिमान् and उपेक्ष—amongst alamkāras not recognised by Dandin. The various definitions of रूपक given by alamkārikas (we quote a few of the more important of them below) are an attempt merely to sharpen the outline of the figure with a view to this differentiation. Thus Bharata (xvi 57) defines the figure as under—

स्वनिर्गुणैर्विरचितं तुल्यवयवव्यञ्जनम् ।

किञ्चित्सात्त्विकत्वं यदपि रूपकं तु तत् ॥

Bhāmaha (ii 21)—

उपमानेन यत् तत्त्वमुपमेयस्य सूच्यते ।

गुणानां समतां दृष्ट्वा रूपकं नाम तद्विद ॥

Udbhaṭa (p. 9)—

श्रुत्या संबन्धविरहाद्यत् पदेन पदान्तरम् ।

गुणवृत्ति प्रधानेन युज्यते रूपकं तु तत् ॥

Rudrata (viii. 38, 40)—

यत्र गुणानां साम्ये सत्युपमानोपमेययोरभिदा ।

अविवक्षितसामान्या कल्प्यत इति रूपकं प्रथमम् ॥

उपसर्जनोपमेये कृत्वा तु समासमेतयोरुभयोः ।

यत्तु प्रयुज्यते तद्रूपरुमन्यत् समामोक्तम् ॥

Vāmana (iv. 3. 6)—

उपमानेनोपमेयस्य गुणसाम्यात् तत्त्वारोपो रूपरुम् ।

Bhoja (iv. 24)—

यदोपमानाद्धानां गोणवृत्तिव्यपाश्रयात् ।

उपमेये भवेद्वृत्तिस्तदा तद्रूपकं विदुः ॥

Ruyyaka (p. 34)—

अभेदप्राधान्ये आरोपे आरोपविषयानपहवे रूपरुम् ।

Vidyānātha (p. 371)

आरोपविषयस्य स्यादतिरोहितरूपिणः ।

उपरञ्जमारोप्यमाणं तद्रूपकं मतम् ॥

We have already quoted the definition of Jagannātha :
in the Sanskrit Commentary.

(ii) The distinction of रूपरु from उपमा Dandin has given in his very definition of रूपरु by the qualification तिरोभूतभेदा. The distinction between उपमान and उपमेय (for the साम्य between them always presupposes a भेद) can be made to disappear when, in spite of the difference, one asserts their identity either because he erroneously believes in their identity (cp मोहापमा and the remarks made in our Notes to ii. 25 regarding भ्रान्तिमान् and उद्वेग); or because he wants purposely (poetically speaking) to deceive some one (e. g. in अपहृति, cp our Notes to ii. 95 also); or because he is himself in doubt (e. g. संशयोपमा and the figures गसदेह etc.); or because, in a poetic fancy, he imagines them to be identical (as happens in an उद्वेग). It may also happen when, for purposes of poetic effect and with a view to bring out the extreme similarity of the उपमान and the उपमेय, the उपमान is made not only to lend its रूप to the उपमेय but actually to usurp its place so that only one word and

one name—that of the उपमान—is used instead of two. As the प्रतापदीय (p 371) trenchantly remarks—सदेहालंकारे विषयस्य संदिग्धमानतया तिरोधानम् । भ्रान्तिमदलंकारे भ्रान्त्या विषयतिरोधानम् । अपहृन्त्यलंकारे अपहृत्वेनारोपविषयतिरोधानम् ।—to which we might add—उत्प्रेक्षाया कविसमान्तया विषयविषयिणोरभेदाव्यवसायः । अतिशयोक्तौ कविप्रौढोक्तया विषयस्य विषयिणा नियरणात्मरोधवसायः । Regarding our last statement it will be noted that Dandin's conception of अतिशयोक्ति is somewhat different from the one given above after the manner of मम्मट; but on this point see our Notes to ii. 214.

(iii) As to the rest, it may be observed that while रूपक involves an आरोप or superimposition of the उपमान upon the उपमेय, that आरोप has to be based upon similarity and not upon कार्यकारण relation as in आद्युर्ध्वम्; but the ground of the आरोप—the common property—can never be expressed as such in the Rūpaka (अविरञ्जितमान्या as Rudraṭa says : see below, Note ix) and there is also an absence, naturally, of the सादृश्यवाचकशब्द. A रूपक in its simplest form therefore comes nearer to the धर्म-वादिपुष्पा उपमा and if the example बाहुलता is taken as बाहुः सता इव it would be not a रूपक at all. Where such a confusion is likely to result there must always be something in the sentence which is either रूपकसाधक or उपमासाधक, regarding which, besides the remarks in our Commentary, compare the following from the काव्यप्रकाश (pp 927 ff)—नन

मौभाग्यं विनोति वस्त्रराशिनी ज्योत्स्नेय हासयति ।

इत्यत्र मुख्यतया अवगम्यमाना हासयतिर्वस्त्रे एवामुक्तव्यं भजने इत्युपमाया-
साधनम् । राशिनि तु न तथा प्रतिकूलैर्न रूपकं प्रति तस्या अपाधस्ता ।

वस्त्रेन्दो तत्र मलयं यदपरः नीतानुरभ्युचत ।

इत्यत्र अपरत्वमिन्दोऽनुगुणं न तु वस्त्रस्य प्रतिकूलमिति रूपस्य साधनता प्रति-
पद्यते न तूपमाया साधनताम् ।

राजनादायणं लक्ष्मीस्तव्यालिङ्गति निर्भरम् ।

इत्यत्र पुनरालिङ्गनमुपनां निरस्यति तदत्र प्रति परत्रेयमीप्रयुक्तस्य आलिङ्गनस्या-
संभवात् ।

पादाम्बुजं भानुं नो विद्वयात् मञ्जु

मञ्जीरिशिखितननेदमभिजातम् ।

इत्यत्र मञ्जीरशिक्षितम् अम्युने प्रतिकूलमसंभवादिति रूपकस्य बाधकम् ननु पादेनु-
कूलमित्युपमायाः साधकमभिधीयते विद्युपमर्दिनो बाधकस्य तदपेक्षया उत्कटत्वेन
प्रतिपत्तेः । एवमन्यत्रापि सुधीभिः परीक्ष्यम् ।

(iv) A समासोक्ति (see ii. 205, below) involves an asser-
tion about the अप्रस्तुत which suggests a corresponding
assertion about the प्रस्तुत, one assertion being made
to do duty for both on the basis of an implied आरोप of
the अप्रस्तुत upon the प्रस्तुत based upon सादृश्य. However,
in a समासोक्ति the प्रस्तुत is not actually expressed as in
■ रूपक, and it is because the व्यवहार predicated of the
अप्रस्तुत resembles the व्यवहार of the प्रस्तुत which is intended
to be described that the प्रस्तुतप्रतीति results by way of an
implication. In Rūpaka, on the other hand, the अप्रस्तुत
in its entirety (रूप, व्यवहार, and all) is identified with the
प्रस्तुत but, at the same time, the basis of this identifica-
tion or superimposition is not actually expressed.
Cp. on the point साहित्यदर्पण (p. 534)—रूपके अप्रकृतम् आत्मस्वरूप-
मनिदेनेन प्रकृतस्य रूपमगच्छादयति । इह तु स्वावस्थारामारोपेणावच्छादितस्वरूपमेव
तं पूर्वावस्थानो विदोषयति । अत एवात्र व्यवहारगमारोपो न तु स्वरूपतमारोप
इत्याहुः । For further remarks see our Notes to ii. 205.

(v) The figure called परिणाम, which not only our
author but even मम्मट does not recognise and regard-
ing which, even between those that recognise it—रूपक,
विभनाथ, विद्याधर, जगन्नाथ and अप्पय्यदीक्षित—there seems to be
a slight difference of opinion, is in our opinion ■
matter of over-subtlety. In the line—प्रसप्तेन ह्यगजेन वीक्षते
मर्दिरेक्षणा if ह्यगज is regarded as a रूपक the lotus or अञ्ज
must transfer its रूप completely to the eye or हृत्. The
eye, in other words, must lose all its character as an
eye and take upon itself the character of the lotus.
Accordingly ह्यगज can bloom but cannot see. This is
not a रूपक therefore. It cannot also be an उपमा, for
वीक्षते or प्रसप्तत्वं cannot become a common property re-
siding more prominently on the उपमान lotus and less
prominently on the उपमेय eye. We must hence invent
a new figure in which the भेद between the उपमान and
the उपमेय is तिरोभूत, but the result is not that उपमान has
transferred its रूप to the उपमेय, but rather उपमान has
itself assumed the रूप of the उपमेय so that the lotus can

see This therefore is the figure called परिणाम Compare the Chitramimāṇṣā (p 59)—रूपके प्रकृतमप्रकृतरूपापन भवति । In this connection it has to be observed that न्यायप्रधान (as quoted by the अलङ्कार-कौस्तुभ p 161) regards एगज्ज in the line in question as an उपमा based upon a common property like रमणीयत्व, and this seems to be the best solution of the difficulty

(vi) We will consider one little point about this figure before we pass on to a consideration of its subdivisions Rupaka as we saw is an आरोप of the उपमान upon the उपमेय based upon सादृश्य, and the question is, is the आरोप primarily of the word upon the word, or of the thing denoted by the word upon the thing denoted by the word, or of both simultaneously Says Prati-harenduraja (p 11)—तत्र त्रयो दर्शनभेदा । केचिदत्र शब्दारोपपूर्वकमर्थारोपं प्रवृत्ते अपरे त्ववारोपपूर्वकं शब्दारोपम् । अन्यैस्तु शब्दारोपार्थारोपयोर्योगपद्यमभिधीयते । अयमेव च पक्षो युक्त इव दृश्यते । तदाहु —

शब्दोपचारात् तद्रूपं रूपे वैध्विदुच्यते ।

ताद्व्यारोपतथान्यै शब्दारोपोऽत्र कथ्यते ॥

उपमानगुणैस्तुत्यानुपमेयगतान् गुणान् ।

पश्यतां तु सकृद्भानि तत्र तच्छब्दरूपता ॥

तत्रेति उपमेये इत्यर्थं तच्छब्दरूपतेति उपमानशब्दारोप उपमानशब्दारोपश्च ।

(vii) As Dandin himself observes (ii 96) Rupaka, like Upama, is capable of infinite divisions made more or less on the same basis There is first of all the merely grammatical aspect of it which gives the first three varieties of Dandin समस्त, असमस्त and समस्तव्यस्त, as also the सन्निवेशरूपक (ii 82) Next, there is what might be called the rhetorical aspect, which accounts for the varieties called आक्षेपरूपक (ii 91), समाधानरूपक (ii 92), and तत्त्वापह्वयरूपक (ii 95), as well as for निष्ठुररूपक (ii 84), हेतुरूपक (ii 86), उपमारूपक (ii 89), and व्यतिरेकरूपक (ii 90) where it will be seen that Rupaka proper is associated with some other additional rhetorical device The usual divisions of रूप given in the Texts are the same as those exhibited in the tree given under Note (i) to ii 43-45 above Dandin's मरूपरूप is the same as सादृश्यसमस्तानुविषयरूपक while his असमस्त, असमस्त, and

एनाद्धरूपक (with the further sub divisions of युक्त, अयुक्त and विपम) may roughly correspond to एकदेशविवर्तिरूपक. What is known as परम्परितरूपक with its two sub divisions of अश्लेषमूल and श्लेषमूल are practically one with Dandin's रूपरूपक (ii 93) and छिद्यरूपक (ii 87) while the subdivisions based on simple or serial arrangement Dandin does not recognise at all.

(viii) The *Alamkarakaustubha* observes (p 228) that some attempt to make out a variety of रूपक called वाक्यार्थरूपक on the analogy of the वाक्यार्थोपमा described in ii 43ff—वाक्यार्थे विपये वाक्यार्थोन्तरोप वाक्यार्थरूपकम् । यथा विदिष्टोपमाया विदोषणानामुपमानोपमेयभावोपगम्यस्तथात्रापि वाक्यार्थपदपदार्थोपा रूपकमवगम्यम् । तद्यथा—

आत्मनोस्य तपोदानैर्निर्मलैररुण हि यत् ।

आलन भास्वरस्येद सारमे सलिलोत्तरे ॥

This however is regarded by the majority of *Alamkarikas* as निदर्शना. Compare the familiar example of it—

त्वत्पादनखरलानां यदलक्षकमार्जनम् ।

इदं श्रीसुखलेन पाण्डुरीकरणं विधौ ॥

After a long and technical discussion the *अन्तरकोस्तुभ* कर decides against the acceptance of वाक्यार्थरूपक the instances quoted for it being merely those of निदर्शना. See further our Notes to ii 348.

(ix) We have said above (Note iii) that in a *Rupaka* the common property can never be expressed as a *common property*. For a common thing has to be shared by more than one while in a रूपक the उपमान and उपमेय are conceived as but one thing. All the same there is always a common property implied as the very basis of the आरोप required for रूपक and if this धर्म is expressed as belonging to उपमान alone or primarily to the उपमान and secondarily in a sort of a reflex fashion to उपमेय, that does not violate the requirements of the figure. Consider for example the illustration in ii 87. The compound word वसत्राम्बुज is to be dissolved here in a manner so as to give more prominence to अम्बुज (1 e वसत्रमेवाम्बुजम् according to Pāṇini II 1 72) and therefore the adjectives रातदुसोपभोगार्द्ध and अमरप्राप्यसौरभम् must be

primarily predicable of अमृत alone which they are, seeing that the senses of राजहम and अमर that suit वन are only secondarily suggested and that too after an effort. With this important condition governing the expression of the common property, therefore, we can obtain for रूपक the various sub varieties that turn upon the manner of expressing the common property. Says Jagannatha (p. 243)—साधारणवर्मधात्राप्युपमायामि क्वचिदनुगामी क्वचिद्व्यतिथिभवावगापन क्वचिदुपचरित क्वचि च केवलशब्दात्मा । नोपि क्वचिच्छब्देनोपात्त क्वचित् प्रतीकमननया नोपात्त । For the corresponding examples see रसगद्गाधर itself

Notes to II 67-68—(1) The अलङ्कारशेखर thus versifies Dandin's examples of समस्तरूपक—

तस्या बाहुल्यं पाणिपद्मं चरणपद्मम् ।
मुलेन्दुराक्षिप्रमते सर्वस्य पुष्पधन्यम् ॥

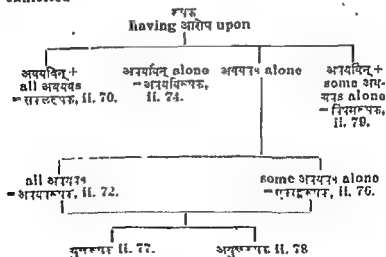
It will be noted that the illustration in II 67 is also a सरलरूपक, but it is adduced merely to illustrate the nature of the Metaphor out of-Compound

Notes to II 69-70—(1) The compound ताम्राङ्गुलिदलध्रेणि should rather have been dissolved as—अङ्गुलियेव दलम् अङ्गुलिदलम् । ताम्रं च तत् अङ्गुलिदलं च ताम्राङ्गुलिदलम् । ताम्राङ्गुलिदलानां ध्रेणयं यस्मिन् तत् ताम्राङ्गुलिदलध्रेणि । This mode connects ताम्र primarily with दल the उपमान. Compare Note (ix) to II 66 above—Similarly the common property between चरण and पद्म-वृत्ति पाण- is to be so understood as being applicable primarily to the lotus and secondarily to the foot. This is what Dandin intends to imply by तयोभ्यस्तान्निव्यासात् in II 70

Notes to II 71-72—(1) In the example given it will be noted of course that मुत्तारच the adjective qualifying मञ्जरी, involves just an ordinary Upama. What object the poet intended to superimpose upon मुत्त does not clearly appear. It cannot be कमल as we do not associate पद्म and मञ्जरी with it.

Notes to II. 73-74—(i) The compound वदनपद्मजम् can be dissolved so as to result in उपमा as well as in रूपक. If the other adjectives (वस्त्रितम्, गलद्वर्जितम्, आलोहितक्षणम्) as well as the predicate (मदावस्थां विवृणोति) had been such as to apply primarily to पद्मज and only secondarily to वदन that would have been रूपकमाधर. As it is, unless we accept Premachandra's proposed emendation into वदनमम्बुजम्, it would be very hard to establish a रूपक here. Appearances point towards उपमा based upon an extraneous साम्य such as आल्लादित्य (see our Note (v) to ii. 66); and if an extraneous साम्य has to be after all brought in why not imagine it to be, say, पुञ्ज or विरसित, which would go primarily with पद्मज and so make वदनपद्मज a रूपक (निरूपक as it would be called) in accordance with Dandin's intentions?

Notes to II. 75-76—(i) The divisions intended can be thus exhibited—



(ii) The word अय in II. 76 cannot refer to एतद्वरूपक seeing that in the examples given all the अययस or constituent parts have the आरोप; it can refer to constituent parts, and the divisions into गुण and अगुण are divisions of रूपक involving आरोप on (some or all)

अवयव They cannot be divisions of रूपक according to a fresh fundamentum divisionis seeing that we can have incompatibility between अवयव and अवयव, and between the अवयविन् and some of its अवयव, but never between the अवयविन् and all its अवयव, the अवयविन् cannot in fact be called अवयविन् at all in that case

Notes to II 70-80—(1) In the example given the विषयता consists in the fact that while कपोल and वृ are the अवयव of मुख the उपमेय, इन्द्र the उपमान has only some अवयव corresponding to it that are actually stated (or are suggested) but not all. For instance, कपोल suggests the प्राचीदिक reddened at moon rise, but as लता cannot be associated with the moon the वृ should in this example have been conceived of as the कलहदेवा. In spite of this circumstance the general impression is that of the superimposition of the उपमान along with its अवयव upon the उपमेय along with its अवयव although the correspondenc does not exist in all the details as in a सकलरूपक

Notes to II 81-82—(1) This सविशेषणरूपक can be distinguished from सकलरूपक by reason of the circumstance that in the latter it is possible to have the आरोप on the अवयविन् (e.g. चरणे पद्मत्वम्) independently of the अवयवारोप, which merely serve to heighten the charm of the अवयव्यारोप. In the present variety the आरोप of चञ्चल्य upon पाद the अवयविन् becomes meaningless taken by itself. It can become plausible only if पाद as well as the चञ्चल are taken as विशेषणविशिष्ट. The विशेषणविशेष्यभाव is a more intimate relation than the अवयवारोपविभाव

Notes to II 83-84—(1) The विशेष would have been more pointedly brought out if for the word इन्द्र in the illustration had been substituted the synonym in अमृताक्ष

Notes to II 85-86—(1) The distinction between हेतुरूपक and हेतुपमा (11-50) is of course sufficiently obvious

Notes to II 87—(1) See note (ix) to ii 66 The stanza is omitted by M The usual explanatory stanza is lacking in this case, regarding which the श्रुतानुपालिनी observes—
 स्पष्टत्वाद् [श्लिष्टरूपक] शास्त्रकृता न व्याख्यातम् । This might seem to raise a suspicion about the genuineness of ii 87, but it is given by the best Ms. Compare also ii 313

Notes to II 88-90—(1) Our Sanskrit Commentary follows प्रेमचन्द्र But प्रेमचन्द्र has not been able to explain the varieties satisfactorily and had to give a new example of his own to suit his own explanation of the definition in ii 88 A better explanation perhaps would be to take गौण = the secondary or आरोपित (moon) and मुख्य = the actual moon As in both the varieties illustrated in ii 89 and ii 90 the सुराचन्द्रमा is compared (or contrasted) with the actual moon it is evident that such a comparison can only take place if and after the चन्द्रत्व is superimposed upon the face The रूपक must therefore already exist, and all that is done in addition is to bring out the similarity of the सुराचन्द्रमा (and impliedly but not expressedly of the सुरा) with the actual moon in an उपमानरूपक and the dissimilarity between them in a व्यतिरेकरूपक The श्रुतानुपालिनी apparently so interprets these varieties, for it says—गौणोप्रधान मुख्य प्रधान । मुख्य चन्द्रस्य माश्राचन्द्रस्य चेति । And we can accordingly take प्रतिगर्नति = आह्वान करोति तेन रत्ना इत्यर्थ following again the same commentary For a similar use of गौण and मुख्य compare ii 160

(ii) In the second line of ii 90 the reading of M is decidedly superior, but all other Ms. are against it

(iii) Bhāmaha alone amongst extant ālaṃkārikas accepts उपमारूपक as a distinct ālaṃkāra He thus defines and illustrates it (iii 34-35)—

उपमानेन तद्वत्त्वमुपमेयस्य साधयन् ।
 यो वदत्युपमानमेवदुपमारूपकं यथा ॥
 समप्रगणनायाममानदर्शो रसाद्रिण ।
 पादो जयति मिदंभीमुगेन्दुनक्षत्रेण ॥

Here Vishnu's foot is declared to be a novel mirror The conceit is quite out of the common, and while

the आरोप of दर्पणत्व upon पाद does give rise to the Rupaka, yet in so far as the दर्पण is said to be a new or strange दर्पण the full force of the रूप does not show itself, being thwarted by a possible उपमा standing out in the back ground. This is probably the purport of Bhāmaha's definition. Dandin's definition of the figure is so differently worded from that of Bhamaha that it would be hazardous to imagine that there is some kind of a connection between the two in spite of the fact that Dandin and Bhamaha are the only two writers extant who have anything to say of उपमाहपक. Bhamaha accepts it as an independent figure, Dandin (cp II 358) turns it into a sub variety of Rupaka but there is nothing of the nature of a dispute or controversy between the statements of the two concerning this figure. It is likely therefore that the two writers are following independent traditions in regard to their explanation of this figure.

(iv) The tenth canto of the Dhattikavya is composed to illustrate figures of speech. Amongst them उपमाहपक is illustrated by x 60—

गिरिपरिग्तचक्रलाग्नान्त

गलनिवद् दधन मनोभिरामम् ।

गलितमिव भुवो विलास्य राम

धरणिधरस्तनशुक्लपञ्चीनम् ॥

Here the foaming river mouths as they fell into the ocean are compared to the dropped upper garment (गलित पञ्चीनमिव) from the mountain breasts (धरणिधरस्तन) of the earth at the sight of her lord Rama. The comparison of the streams with the garment is based upon the आरोप of स्तनत्व on the mountains and so this is उपमाहपकम्—उपमासहित रूपमिलनम्—as the commentator भरतमिश्र says. It would be difficult to apply Dandin's definition to the present example.

Notes to II 91-92—(i) The distinction between आक्षेपरूपक and विद्वद्रूपक is sufficiently obvious. Premachandra understands II 91 all wrong and Bohtlingk follows Premachandra. An आक्षेपरूपक is an आक्षेप following up-

on a रूपक and serving to weaken the full effect of the आरोप required for the रूपक, while a समाधानरूपक is, so to say, an आक्षेप of an आक्षेपरूपक. Thus in ii 91 the नायक, while calling the face the moon, suggests that in as much as the face is अन्योपतापिन् while the real moon is शीतल, the चन्द्रत्वरोप made upon the मुख is not completely justified. The समाधानरूपक adds to all this a further remark to the effect that possibly the face-moon might be शीतल in reality (and so the आरोप might be fully justified): only his own ill luck comes in the way of his realising the शीतलत्व or the आह्लादकत्व of the face moon. Premachandra (perhaps under the influence of the ideas in the two earlier stanzas) thinks that in ii. 91 the नायक wishes to say that the चन्द्रत्वरोप is derogatory to the मुखचन्द्र because the real moon is अन्योपतापिन् while the face-moon is not so. Any सहृदय reader would at once perceive that such an interpretation murders all the delicate suggestions of the stanza

Notes to II. 93—(i) Regarding the designation of the figure the following extract from the धृतानुसालिनी is quite explicit—अत्र मुख्यं पद्मजत्वेन रूपितस्य पुनरद्वैतेन रूपणान् भुवोर्लतात्वेन रूपितयोः नर्तकीत्वेन रूपणान् रूपकरूपकमिति भंशः । It will be observed however that रङ्ग is not an अवयव of the नर्तकी as दल was of the पद्मज in ii 69, the example for सकलरूपक. The नर्तकीत्वरोप is helped by, and is only rendered possible by the रङ्गत्वरोप; hence this variety comes nearer to the परंपरितरूपक of later writers, which has been defined as (साहित्यदर्पण, x. 29)—यत्र कस्यचिदारोपः परारोपणकारणम् । Whether, however, Dandin intended to make every रूपकरूपक a परंपरितरूपक as thus explained we have no definite grounds to assert. Seeing however that the पद्मजत्वरोप upon the face and the लतात्वरोप on the eye-brows are not based upon any definite साधर्म्य that would help the principal आरोप in the verse, it is possible that Dandin wants us to understand रूपकरूपक as रूपेण रूपकम् i. e. रूपकानुप्राणितरूपकम् or परंपरितरूपकम् and that the subordinate आरोपस of the पद्मजत्व and लतात्व do not vitally affect the character of this Rūpaka variety.

Notes to II 94-95—(1) Compare the nature of तत्त्वाख्यानोपमा (ii 36) There, subsequent to an erroneous judgment (whether of the nature of मोह or of अपहृति the author does not indicate but both are possible) based upon सादृश्य between the उपमेय and the उपमान, the real nature of the उपमेय was finally determined upon In the present Rupaka variety there is just an opposite process of the mind from reality to error—only the error is not अनाहार्य but is a conscious poetic device which can deceive neither the speaker nor anybody else In so far however as there is an attempt to conceal facts the name of the variety explains itself

(11) Dandin admits an independent figure of speech called अपहृति (ii 304-309) In ii 309 he alludes to what is called उपमापहृति by which he presumably means a sub variety of उपमा—but there is none with this name amongst the given उपमा varieties—and in the present stanzas he mentions a तत्त्वापहृतिरूपक It is rather difficult to determine in the first instance whether these are three independent alamkaras and in the next place what is the exact distinction between them as Dandin sees it Now some hold that by उपमापहृति Dandin means तत्त्वापहृतिरूपक—उपमापहृतिरूपकशेखरनिर्देशात् as Ca puts it Cp ii 96 also Cb thinks that by उपमापहृति is meant अपहृतिउपमा or लुप्तोपमा, adding दाशाङ्कयदेन इत्यनेन चोत्तरसामान्यलोप एव । Premachandra explains उपमापहृति by सादृश्यापहृति—सादृश्यापहृतिपूर्वकसादृश्यातिशयस्थापनरूपेण— and thinks that प्रतिपेक्षोपमा (ii 34) is what Dandin intends in ii 309 Ca also agrees in this Now in view of the fact that in outward form at least the उपमा variety exemplified in ii 36 bears an unmistakable resemblance to any ordinary case of अपहृति and in view further of the fact that the तत्त्वाख्यानोपमा may be a judgment subsequent to a तत्त्वापहृतिरूपक (as also to a माहोपमा), it is not impossible that in ii 309 Dandin might be equally plausibly thinking of ii 36 And in any case we can regard the उपमापहृति as separate from तत्त्वापहृतिरूपक If उपमापहृति=ii 36 we have already—Note (1) above—shown its distinction from तत्त्वापहृतिरूपक while if उपमापहृति=ii 34, as

प्रतिपे रोपमा and तत्त्वापह्वरूपः are quite distinct on the very face of them no attempt need be made to distinguish the one from the other.

(iii) But we must learn to clearly distinguish तत्त्वापह्वरूपः from the figure अपह्वृति as Dandin defines it. To later writers the two are undistinguishable. Some think that in the Rūpaka variety one dharmin as a whole is negated and another asserted in its place, while in the alamkāra called अपह्वृति there is the negation of a certain dharma of the dharmin and the assertion of another instead. This, however, will not hold in the case of स्वरूपापह्वृति (ii. 308). A better differentia would be what is supplied by the adjective उद्भासितगुणोत्तरम् in the definition, which suggests that the negated (प्रवृत्त, उपमेय) and the asserted (अप्रकृत, उपमान) things ought to have a similarity between them. This is not the case in the figure अपह्वृति where anything can be negated and another asserted in its place: cp. अपह्वृत्य किञ्चिदन्वयार्थदर्शनम् ।

Notes to II. 96—(i) Regarding the sub-divisions of Rūpaka Bhāmaha says (ii. 22)—समस्तवस्तुविषयमेकदेशविवर्ति च । द्विषा रूपस्मरेणम् । Consequently when Dandin mentions innumerable varieties of Rūpaka as being current he must have had others than Bhāmaha in his mind.

Notes to II. 97—(i) In the various definitions of Dipaka that are in the field two or three issues have been raised. In the first place, is it necessary that दीपक be based upon similarity? Bharata, Dandin, Bhāmaha, Bhoja, the author of Vāgbhaṭīlamkāra, and Viśva-nātha are quite silent on the point. Rudrata regards Dipaka as a matter-of-fact (साक्षात्) figure and not an ओपम्य figure. Udbhata explicitly demands साम्य (p. 14)—

आदिमध्यान्तविरहः प्राधान्येनयोगिनः ।

अन्तर्गतोपमाधर्मा यत्र तदीयं तद्दिः ॥

while Vāmana (iv. 3. 18—उपमानोपमेयतायदेवेन त्रितया), Ruy-yaka (p. 71), Mammaṣa (p. 775—गर्ह्यनिस्तु धर्मेय प्रवृत्ताप्रवृत्तात्म-

नाम्), and Jagannātha (p 322—प्रकृतानामप्रकृतानां चैवसाधारणधर्मान्वयो दीपम्), do the same thing; though Mammata, for instance, admits a variety of दीपम् (the so-called कारक-दीपम्) where the साम्य is not in evidence. In as much however as every Dipaka demands one word syntactically related to more than one sentence, we can always regard the thing connoted by that word as the साम्य, and so we need not make much of the condition about the औपम्य being गम्य, as Ruyyaka puts it. The next issue raised is about the धर्मिन्स that are said to possess the गम्य common धर्म. Most writers insist that the धर्मिन्स be partly प्रकृत and partly अप्रकृत but they must not be all either प्रकृत alone or अप्रकृत alone. This last, according to them is a case of तुल्ययोगिता (see Note (i) to ii 48, above). Now Dandin is not particular on this point: his examples suggest that he admits all प्रकृत (e.g. ii 100), all अप्रकृत (e.g. ii 101), and some प्रकृत and some अप्रकृत (e.g. ii. 99). Regarding the distinction between दीपम् and तुल्ययोगिता the following extract from the अलङ्कारकौस्तुभ (p 296-297) may be said to be the last word on the controversy—
अत्र वदन्ति—दीपम्पि तुल्ययोगितायामेवान्तर्भवति धर्मस्य सङ्घट्टितैक्यवशा-
विशेषात् प्रकृताप्रकृतत्वादिविशेषस्य चायान्तरभेदसाधकत्वेऽपि अलङ्कारान्तरताया-
मसाधरत्वात् । अन्यथा श्लेषस्य तद्वेदयोऽपि भिन्नालङ्कारत्वापत्तेः । तस्माद् प्रकृतानामेव
प्रकृताप्रकृतानां चैवधर्मान्वय इति तुल्ययोगिताया एव प्रयो भेदा वक्तुमुचिताः ।
तन्मादीपस्य तुल्ययोगिताया भेदं वदता प्राचीनानां दुराग्रह इति तच्चिन्त्यम् ।

नानाधिरणस्थाना शब्दानां संप्रदीपकः ।

एववाक्येन सयोगो यस्तु दीपम्मुच्यते ॥

यथा—

सरासि हंसैः कुलुमैश्च गङ्गा मत्तैर्द्विरेफैश्च सरोहृणि ।

गोश्रीमिलयानवनानि चैव यस्मिन्शून्यानि भद्रा किञ्चनते ॥

इति भगवता भरतमुनिना (xvi 55-56) दीपकस्याद्वीकारात् तत्रैव तुल्ययोगि-
तान्तर्भावस्योचित्यादिति दिक् ।

(ii) A large number of varieties of Dipaka are conceivable. Dandin first gives a four-fold distinction based upon the same principle as in ii 13 and then gives three sub-varieties under each according to the position of the common word. Regarding this last principle of sub-division Jagannātha remarks (p 327) —

वस्तुतस्तु धर्मेत्यादिमथान्तगतत्वेपि चमत्कारखेलक्षण्याभावात् त्रैविध्योक्तिरपातमात्रात् । अन्यथा धर्मस्य उपाद्युपमायोपान्त्यगतत्वे ततोपि किञ्चिन्मूलाधिकदेशगृहित्वे चानन्तभेदप्रसङ्गात् । —Mammata and others, as before observed, admit a variety called कारकदीपक defined in the अलंकारकौस्तुभ (p. 291) as—यत्रैकमेव कारकमन्वयमेति क्रियासु वर्द्धासु and illustrated by विश्वनाथ (p. 520) as—

दूरं समागतवति त्वयि जीवनाये
भिन्ना मनोभवसारेण तपस्विनी सा ।
उत्तिष्ठति स्वपिति चासगृहं त्वदीय-
मायाति याति हसति श्वसति क्षणेन ॥

In connection with this variety another similar gratuitous principle of sub-division (not enunciated by Dandin) turns upon the case of the common कारक, and so we have Dipakas of कर्तृ, कर्म, करण, संप्रदान, अपादान, संबन्धिन, and अधिकरण—all severally illustrated in the अलंकारकौस्तुभ pp. 292 ff. Regarding कारकदीपक Jayaratha remarks (p. 73)—अत्र... क्रियाणां प्रस्तुतानामेवाधारगतत्वेन समुचीयमानत्वाच्च समुच्चयालंकारो न तु कारकदीपकम् । तद्धि प्रस्तुताप्रस्तुतानां क्रियाणामौपम्यसङ्गावे भवति । Similar remarks are also passed by Jagannātha (pp. 324-325). The varieties illustrated by our author in ii. 109, ii. 111, ii. 113 are an attempt to combine the दीपकवैचित्र्य with the वैचित्र्य of some other figure or mode of expression; while the माला variety and other chain-varieties can always be superadded to almost every figure-of-speech. This alamkāra is liable to लिङ्गवचनभेददोष (illustrated by Jagannātha, p. 328 f.) which makes the syntactical relation rather difficult to establish.

Notes to II. 98-102—(1) The first line of ii. 99 seems to have been misunderstood by Bōhtlingk. The elephants are of course the king's war-elephants and not 'die welt tragenden Elephanten.'

Notes to II. 103-106—(1) The distinction between the Dipaka variety illustrated in ii. 106 and the figure called सदोक्ति illustrated in ii. 352-354 consists in the fact that while कृन्म has to be supplied severally in the

various statements in II. 106, no such necessity exists in the सहोक्ति illustrations. The omission of त्रयमेतत् समं would have been an improvement.

Notes to II. 107-115—(i) As Dandin says distinctly, the instance in II. 107 contains an आदिदीपक. Since the word वृद्धे is the common word it follows that in an आदिदीपक it is enough if II occurs somewhere in the first sentence and not necessarily in the very beginning of that sentence.

(ii) The variety illustrated in II. 111 is distinct from the so-called वारदीपक of the moderners. See above Note (ii) to II. 97. The emendation suggested by Premachandra is good but not backed up by any manuscripts.

(iii) The statement in II. 115 testifies to the existence before Dandin's day of writers who gave a still larger number of Dipaka varieties. Bhāmaha (II. 25) gives just three.

Notes to II. 116—(i) Dandin distinctly says that every आहुति is an amplified दीपक; the one can therefore always be turned into the other. Consequently, regarding the necessity of a basic साम्य, and the requirement that the things adduced be all प्रकृत alone, or अप्रकृत alone, or both together, the remarks made in Note (i) to II. 97 hold true of this figure also. This figure is not recognised as a distinct figure by any other writer except Jayadeva the author of the Chandraloka (stanza 45) who calls it आहुतिदीपक. Bhoja (IV. 78) regards it as a sub-variety of Dipaka.

Notes to II. 117—(i) The figure called एकार्यदीपक illustrated in II. 111 also employed synonyms; but they were connected with one word; here the synonyms विक्रान्ति etc. are connected with separate words.

Notes to II. 118-119—(i) The शब्दालंकार called यमक also has words or syllabic groups repeated; but there the

repetitions cannot be dispensed with, while in an आवृत्ति the sense of the passage does not suffer by doing away with the repetitions. In other words, आवृत्ति can be turned into a दीपक while यमर cannot be so transformed.

Notes to II 120—(i) Different views about the nature of Akshepa are current and naturally the definitions of this figure differ from writer to writer Dandin's definition—प्रतिषेधोक्तिराक्षेप—is the simplest in the field and of widest application As Jegaunatha (p 424) remarks—इतरे तु निषेधमात्रमाक्षेप । चमत्कारित्वं चाक्षरसामान्यलक्षणप्राप्तमेव । तच्च व्यङ्ग्यार्थे सति समरतीति सव्यङ्ग्यो निषेधः सर्वोप्याक्षेपालङ्कारः । Others delimit the field of this alamkara to the negation of the उपमान alone As Vāmana (iv || 27) says—उपमानाक्षेप-धाक्षेप । तुल्यकार्यार्थस्य नैरर्थक्यविवक्षायामाक्षेपः, as he explains the Sutra in his Vṛtti Vāmana's example is—

तत्त्वाश्चानुगमस्ति मीम्य मुभय किं पर्वणेनेन्दुना
सौन्दर्यस्य पदं दत्तौ यदि च ते किं नाम नीलोत्पले ।
किं वा कोमलकान्तिमि निमलये सत्येव दिव्याधरे
हा धातु पुनरुक्तयस्तुरङ्गनारम्भेष्वपूर्वा दृष्ट ॥

This is the same as प्रतीपालङ्कार which Mammata (p 894) thus defines and explains—

आक्षेप उपमानस्य प्रतापमुपभेद्यता ।
तस्यैव यदि वा कल्यातिरङ्कारनिबन्धनम् ॥

अस्य धुरं तुतरामुपमेयमेव बोद्धुं प्रोक्तमिति केमर्थेन यत् उपमानमाक्षिप्यत यदपि तस्यैव उपमानतया प्रसिद्धस्य उपमानान्तरविवक्षया अनादरार्थमुपमेयभावात् कल्पयते नत् उपमेयस्थोपमानप्रतिफलवर्तिवात् उपमेयरूपं प्रतीपम् । As we have seen Mammata's second Pratīpa is the same as Dandin's विषयामोपमा (ii 17) while Dandin's प्रतिषेधोपमा (ii 34) perhaps comes nearer to the first kind The प्रतिषेधालङ्कार recognised by the कुलल्यान्दकारिकालङ्कार (stanza 164) is of course a different species altogether

(ii) Others introduce other delimiting conditions They say for instance that while आक्षेप is a प्रतिषेधोक्ति it ought not to be a real downright प्रतिषेध. The thing intended ought to be conveyed (in an even more telling fashion) by the apparent denial of it. As the Alamkārasarvasva (p 114) clearly puts it—

इह प्राकरणिमोर्धं प्राकरणिकलादेव वक्तुमिष्यते । तथाविधस्य विधानार्हस्य निषेध
वर्तु न युज्यते । स कृत बाधितस्वरूपत्वात् निषेधायत इति निषेधाभास संपन्न ।
तस्मैतस्य करण प्रवृत्तगतत्वेन विशेषप्रतिपत्त्यर्थम् । अन्यथा गजस्नान्तुल्य स्यात् ।

The definitions of most later writers are framed so as to include all these conditions. Thus—

Mammata—

निषेधो वक्तुमिष्टस्य यो विशेषाभिधित्तया ।

Visvanātha (x 65)—

वस्तुनो वक्तुमिष्टस्य विशेषप्रतिपत्तये ।

निषेधाभास आक्षेप ।

Bhamaha (ii 68) and Udbhata (p. 29)—

प्रतिषेध इष्येष्टस्य यो विशेषाभिधित्तया ।

आक्षेप इति त मन्त श्वान्ति द्विविध (कवय) यथा (मदा) ॥

It will be seen that Dandin's example of वृत्ताक्षेप fits in with all these requirements and it would be a regular illustration for the figure as above defined

(iii) With regard to the आक्षेप described in Note (ii) the negation of the इष्टप्राकरणि theme is usually grounded on the fact of the thing being already too well known, or of the speaker's being powerless to do justice to it—वक्ष्यमाणविषये अशक्यवक्तव्यत्वम् उक्तविषये अतिप्रसिद्धत्वं च— as a commentator observes It is divided into four sub-varieties Compare Sahityadarpana (p 547)—
‘ न वक्ष्यमाणविषये कश्चित् सर्वस्यापि सामान्यत सूचितस्य निषेध कश्चित् अशोक्तो अज्ञान्तरे निषेध इति द्वौ भेदौ । उक्तविषये च कश्चित् वस्तुस्वरूपस्य निषेध कश्चित् वस्तुकथनस्येति द्वौ । इत्याक्षेपस्य चत्वारो भेदाः । For illustrations see the work cited Dandin is alone, amongst extant writers, to give a classification of this figure based upon आक्षेपभेद

(iv) As the Ākshēpa described in Note (ii) was of the nature of an apparent negation of what is intended to be asserted, so on the same analogy we can have another variety of the nature of an apparent assertion of what is sought to be negated Compare Alamkarasarvasva (p 120)—यथा इष्टस्येष्टत्वादेव निषेधो नोपपन्न एवमनिष्टस्याप्यनिष्टत्वादेव विधान नोपपद्यते । तत् क्रियमाण प्रस्तब्धपूत्वाक्रिये पर्यवस्यति । तत्र च विधेष्टप्रकरणौभूतो निषेध इति विधिनाय निषेधो निष्टविधेष्ट-पर्यवसायी । It will be seen that most of Dandin's exam-

ples of Ākshēpa fall under this variety. The figure-of-speech called रोध is, as Bhoja says, (iv. 64)—नाक्षेपः पृथक् । Its nature is—क्रियासूत्रयोगिनां हेतुद्वारा उक्त्या युक्त्या च निवारणम् । Some of our author's examples (e. g. वर्तमानाक्षेप, ii. 123) are primarily of the nature of Rodha as thus understood.

(v) Howsoever understood Ākshēpa has to be distinguished from Virodha and from Apahnuti; and the distinction is not very difficult to make. In Virodha (see II 333) there is expressed contradiction between the two things with a view to bring out some peculiar विशेष of the theme under discussion. In Ākshēpa with the same intention there is a contradiction; but it is between the actual expression and the real intention of the speaker which is not expressed.—In an Apahnuti a certain thing (in some aspects of it or as regards its entire nature) is negated and another asserted in its place, the negated and the asserted things being both actually expressed in words. Such is not the case in an Ākshēpa as we have just seen—The distinction between some specific varieties of Ākshēpa and other allied figures admitted by Dandin will be dealt with in our Notes to the stanzas concerned.

Notes to II. 121-120—(i) Vrittākshēpa is the same as Uktavishaya Ākshēpa of later writers. The four-fold condition for this variety, in the words of the Alamkārasarvasva, is—एवं च आक्षेपेऽग्रार्थः तस्य विरोधः विरोधस्यानुपपत्त्यसम्भवाद्गन्तव्यं विरोधप्रतिपादनं चेति चतुष्टयमुपयुज्यते । Here अननुविध्य is the theme intended to be described; that has been declared to be impossible; this declaration of course is not seriously intended; and ultimately the marvellous nature of the victory stands out most prominently before the readers. Hence this is a regular example fulfilling all conditions.

(ii) Vartamānākshēpa is otherwise designated as Rodha. Bhoja (p 422) however calls II गुडो निरोधाक्षेप and observes—अत्र तुलना दृश्यते कर्णे करोति इत्यस्य निरोधाक्षेपस्य

विमपाद् मित्वादिना प्रश्नपरेणापि निषेधपर्यवसायिना वाक्येन समर्थनं क्रियत इत्ययं शुद्धो निषेधाक्षेपः । —As to Bhavishyat Ākshepa it is to be noted that it is not the same as the कथमाणविषय variety of the other school for in that variety वस्तुव्ययनमेव निषिध्यते whereas here it is the thing that might happen in future that is attempted to be averted by anticipation

Notes to II 127-130—(1) Compare the illustration given in II 127 with the illustration of Virodha in II 337. Most modern writers would regard both as cases of Virodha. It will however be observed that while the second line of II 127 is enough to make it an example of Virodha, it is the first line with its denial of tenderness that makes the verse an example of Ākshepa.

(1) The principle underlying these two varieties is the same as that in II 15-16

Notes to II 131-132—(1) The example is of the nature of an attempt to deny an actually existing fault and the consequent fear. The epithet अदृष्टस्व is to be noted. Now in a Vibhavana (II 199) there is a negation of the cause but an assertion of the effect leading to a guessing of some subsidiary cause. Here there is a negation of the [प्रधान or principal] cause (दोषः), but likewise a negation of the effect (भयम्). In addition, there is an assertion of subordinate causes of fear such as चक्षुराग etc. together with a negation of their effect viz fear. Thus fear is an effect of दोष (प्रधानकारण) as well as of चक्षुराग (अप्रधानकारण) and if the principal cause is said to be lacking there is nothing unusual if the result does not follow irrespective of whether the subordinate causes are or are not present. Consequently Prema-chandra's attempt to distinguish this figure from Vibhavana (which is reproduced in our Sanskrit Commentary) is not very much called for. The main point of the illustration is the cool and unflinching denial of his fault by the lover.

(ii) We can more reasonably attempt to distinguish this variety from Viśeshokti (ii 323), esp. the variety known as हेतुविशेषोक्ति (ii 328) Mammata defines विशेषोक्ति as—अखण्डेषु कारणेषु फलवत्तः, and we have seen that in the illustration under discussion at least the subordinate कारणs are all there, but no effect ensues. But the gist of the illustration is in the epithet अदुष्टम्. That is what makes this a प्रतिषेधोक्ति.

Notes to II. 133-134—(i) In ii. 131 the subordinate causes were present but as the principal cause was negated the effect was lacking. Here in ii 133 the causes (all of them) are present and yet the expected result does not follow. This would accordingly be a case of विशेषोक्ति as usually understood. Only, Dandin's idea of Viśeshokti appears to have been a little different from that of Mammata and others (see Notes to ii. 323). According to our author a विशेषोक्ति is intended विशेषदर्शनायैव. The प्रतिषेध of death, the expected result, does not imply any special विशेष belonging either to the कारणs or the नायिका that we can discover. Hence this is no विशेषोक्ति in Dandin's acceptance of the term.

(ii) An Ākṣhepa as understood by the writers quoted in Note (ii) to ii 120 is also for विशेषप्रतिषेध; compare—
न निषेधमाग्रमाधेयः किंतु यो निषेधो बाधितः सत्त्वान्तरपर्यगमिनः न निषेधोद-
माक्षिपति न आधेयः । But that is not Dandin's view of the matter, and while we are trying to read Dandin's work, we must lay aside all extraneous ideas.

Notes to II. 135-156—(i) In these verses Dandin shows how one identical theme—the hinderance of the lover's departure—can be poetically treated in various ways so as to form examples of different kinds of Ākṣhepa. The verses are probably of Dandin's own authorship, which shows that he was not without some poetical powers. The verses have been much quoted in other writers: see the Appendix on Parallelisms. The Ālankāraustubha gives an ex-

ample of आक्षेप which combines most of these prohibition-varieties and adds some more of its own (p 309)—

मा यादोत्यपमद्वलं व्रज पुन मेहेन हीन वच-
 स्तिष्ठेति प्रभुता ययारुचि कुसुमेवाप्युदासीनता ।
 नो जीवामि विना लवेति वचनं सभाव्यते वा न वा
 तत् किं शिक्षय नाद्य यत् समुचितं वक्तुं त्वयि प्रस्थितं ॥

Our readers are probably already familiar with the classical passage in this strain from the end of the *Purvardha* of Bana's *Kadambari*

(ii) Regarding the illustration of प्रमुखाक्षेप (ii 137) Bhoja observes (p 427)—अत्र यद्यपि यात्रोद्यतं त्रियो रूयते [तथापि] प्रभुतार्थलाभादीनां कारणानां गमनपरत्वमेव न निवारणपरत्वम् । अतोयं न रोधं किं तर्हि आक्षेप एव भवति ।

(iii) Regarding the illustration of आशीर्वचनाक्षेप (ii 142) Bhoja observes (p 421)—अत्र गच्छ इत्यस्य विधिवाक्यस्य मयापि जन्म तत्रैव भूयात् इत्याशिषानुकूलतयेव मरणमूचनान्निषेधं क्रियते इति शुद्धोच्य विद्याक्षेपः । The *Alamkarasarvasva* passes the following comment on the same stanza (p 120)—अत्र कदाचित् कान्तस्य प्रत्यागमनमलनोनिष्ठमप्यनिराकरणमुखेन विधीयते । न चास्य विधिर्युक्तं अनिष्टत्वात् । नोयं प्रस्तुतलक्षणेन निषेधमागूरयति । फलं चान्न अनिष्टस्य प्रत्यागमनस्यासंविज्ञानपदानिवन्धनमल्यन्तपरिहार्यत्वप्रतिपादनम् । एतच्च ममापि तत्रैवेत्याशीप्रतिपादनेनाभिप्रेत्यक्तत्वादिना व्यञ्जितम् ।

(iv) Regarding the illustration of यत्नाक्षेप (ii 147) Bhoja observes (p 424)—अत्र यथोक्तमुक्त्वा हि करोमि इत्यानुकूल्येनैवाह । अत्र किम प्रभार्यत्वेपि युक्त्या निषेधार्थत्वं गम्यत । सोऽयं योक्तोऽनुकूलविद्याक्षेपो रोध इत्युच्यते । अयमेव चास्या वैयाख्योक्तिपत्रे योक्तं प्रतिज्ञाकविध्याक्षेपो रोधो भवति ।

(v) The two stanzas about गृह्याक्षेप (ii 155, 156) are probably interpolations. Our oldest *Ms J* and *N* omit them, and the fact that the *Madras* edition takes them before the two stanzas dealing with रोपाक्षेप points to the same conclusion. The interpolated stanzas were naturally placed at the end of a series dealing with the same theme. We had to retain them in the text so as not to disturb the numbering of the edition's principles.

Notes to II. 157-158 and 161-162—(i) Even our oldest Mss J and N give in the first pāda of ii. 158 the hypermetrical reading—अमावतुशेषः । The reading given by us is a conjectural emendation suggested by the variant given by V. Our Ms. N puts stanzas ii. 159, 160 after stanza ii. 162 and this fact we believe is not a pure accident. Probably this was Dandin's sequence. In any case this sequence can afford an explanation of the change of the original correct reading to the present hypermetrical reading which is clearly influenced by अमावतुशेषः of ii. 162, which words were probably, in the original exemplar, written immediately underneath the words सानुशेषः or in such a position as to make the wandering of the eye from the one to the other quite easy.—Since all our Mss give the hypermetrical reading, it further follows that our present copies are traceable to one original copy, and that the various lectiones are accordingly subsequent to the date of J, our oldest extant copy.

Notes to II. 159-160—(i) While most of the preceding varieties of Ākṣhepa were based upon some psychological or other attendant of the prohibition, in the varieties which follow Dandin as usual is attempting to combine the आक्षेपेचित्र with the वैचित्र्य of some other figure. The examples are self-explaining.

(ii) In view of the use of the words सुख्य and गौण in this stanza as applied to the actual and the figurative moon the explanation of the same words we gave in our Notes to ii. 88 gains additional plausibility.

Notes to II. 163-164—(i) Compare ii. 26 and 27. It will be noticed that in सद्योपमा the पद्म was अप्रहत and the मुरा the प्रवृत्त; such a distinction is not intended between शरदम्भोद and हंसदम्भर. Further in the उत्कर्ष of ii. 163 there is only a removal of the doubt, not an assertion as in ii. 27, second line.

Notes to II. 165-166—For Dandin's conception of अर्थान्तरन्यास see Note to ii. 169 below.

Notes to II. 167-168—(i) In ii. 131 the कारण itself was negated ; here something else is negated on the strength of a कारण or हेतु adduced. Generally a कारण is कारक or productive cause and a हेतु a प्रापक or probatory cause. See ii. 235.

Notes to II. 169—(i) As in the case of Akṣhepa, Dandin's definition of Arthāntaranyāsa is also rather crude and wanting in the later pruning and refining with a view to make it more precise and to delimit its field from that of other alamkāras or sub-varieties of them. To begin with, Dandin speaks of वस्तु प्रस्तुत्य अन्यस्य वस्तुनः न्यासः and वस्तु has been here taken to mean a theme or a complete statement, so that an ordinary हेतु of an अनुमान is naturally excluded. Compare Vāmana, Vṛttī on iv. 3. 21—वस्तुग्रहणात् पदार्थस्य हेतोर्न्यसने वार्थान्तरन्यासः । The figures-of-speech known as अनुमान or काव्यलिङ्ग (neither of which however our author admits) are in consequence differentiated from this figure. Between काव्यलिङ्ग and अनुमान the element of mutual distinction is the fact that in the former it is the कारकहेतु (e.g. बहि of पुन) while in the latter it is the प्रापकहेतु (e.g. धन of बहि) that is set forth, and there is further the circumstance that in the figure-of-speech known as अनुमान there is adduced the complete paraphernalia of a logical inference including the व्याप्ति. Both the figures nevertheless agree in this that both बहि the कारकहेतु and पुन the प्रापकहेतु are individual objects and not statements or वस्तुs

(ii) Objections can be taken however to the above statement of the case on the ground that in an अनुमान the पदार्थग्रहणहेतु is often a condensed and even complex statement, and in the काव्यलिङ्ग Mammata and others recognise a variety where the कारकहेतु is a वाच्यार्थ. Hence a better differentia between अनुमान and काव्यलिङ्ग

on the one hand and अर्थान्तरन्यास on the other is furnished by the condition that while the relation between say बह्वि and भुग in first two figures is not of the nature of genus-to-species or species-to-genus, it is invariably that in the case of the समर्थवस्तु and the समर्थवस्तु occurring in the latter alaṃkāra. As Dandin does not lay down this condition and does not also recognise the figures अनुमान and काव्यलिङ्ग, the problem does not arise in his case at all. Dandin's हेतुलंकार however (ii. 235) does duty for both अनुमान and काव्यलिङ्ग and in our Notes to that figure we shall attempt to distinguish it from the figure now under discussion.

(iii) We will next draw attention to the word प्रस्तुत in the definition of this figure. This means that in an अर्थान्तरन्यास it is always the प्रस्तुत or the प्राकरणिक that is sought to be corroborated by the अप्रस्तुत, both प्रस्तुत and अप्रस्तुत being actually expressed, and that further the statement of the प्रस्तुत should come first in order. Where the order of statements is reversed Bhoja recognises a distinct sub-variety. Compare (p 429)—

जो जस्त हिअबदओ दुखै देन्तो वि सो सुई देइ ।,

बडगणहूमिभार्ण वि बडदइ स्थणभार्ण रोमबो ॥

अत्र साधनसमर्थ वस्तु प्रथमत एवोपन्यस्य पश्चात् तत्साध्यमभिहितमिति विपर्ययादय विपर्ययो नामार्थान्तरन्यासः । Similarly when an attempt is made to suggest (and corroborate) the unexpressed प्रस्तुत by the expressed अप्रस्तुत or the unexpressed अप्रस्तुत by the expressed प्रस्तुत there results the figure of speech called समासोक्ति (ii. 205) that has to be distinguished from अर्थान्तरन्यास, where both प्रस्तुत and अप्रस्तुत are expressed. With reference to this distinction it may be noted in passing that Dandin's समासोक्ति embraces both समासोक्ति proper (प्राकरणिकेनाप्राकरणिकाक्षेपः) and the अप्रस्तुतप्रशंसा of Mammata and others (अप्राकरणिकेन प्राकरणिकाक्षेपः), and that his account of अप्रस्तुतप्रशंसा (ii 340) is slightly different from the one usually current [see Notes to that figure]

(iv) If we compare Dandin's definition of अर्थान्तरन्यास with his definition of प्रतिवस्तुमा, (ii. 46) we become conscious of a distinctive characteristic of this figure

which must be carefully grasped In an अर्थान्तरन्यास there is always समर्थ्यसमर्थक relation between the two वस्तुs one being adduced in corroboration of the other Jagannatha gives a clear exposition of 'corroboration' (p 471)—समर्थन च इदमेवम् इदमेव वा स्यादिति सशयस्य प्रतिबध्क इदमित्यमेवेति रदप्रत्यय । In प्रतिवस्तुम्मा (and in Dandin's view this embraces the so called द्युत—compare Notes to ii 46) the two वस्तुs are merely related by an element of similarity, upon which in fact the figure depends op साम्यप्रतीतिरस्तीति in the definition The साम्य or analogy, it is true, may be eventually used as a corroboration but that is not the primary and immediate object of the figure Compare प्रतीतिद्वारेदुराप (p 35)—न सलु तस्य [द्युतस्य] समर्थ्यसमर्थकभावचतुरसरीकारेण प्रयुज्यते विषयप्रतिविम्बभावमात्रस्य शब्दसृष्टत्वात् । अर्थाद्धि तन समर्थ्यसमर्थकभाववर्णय । अर्थान्तरन्यासे तु समर्थ्यसमर्थक भावेनैवोपक्रम ।

(v) The analogical resemblance—required for प्रतिवस्तुम्मा [and द्युत] is more likely to be found between two general statements or between two particular statements, while corroboration is usually made of a particular by a general or of a general by a particular statement Most later writers accordingly introduce the above circumstance into the very definition of अर्थान्तरन्यास which has been accordingly defined by Ruyyaka (viii 79)—

धर्मिसमर्थविशेष सामान्य वामिधाय तत्सिद्धये ।
यन सधर्मिकमितर न्यस्येत् सौर्धान्तरन्यास ॥

by Mammata (p 804)—

सामान्य वा विशेषो वा तदन्येन समर्थ्यते ।
यत् तु सौर्धान्तरन्यास ।

and by Jagannatha (p 471)—

सामान्येन विशेषस्य विशेषेण सामान्यस्य ना यत् समर्थनं तदर्थान्तर-
न्यास ।

Our author however does not regard this as essential and accordingly in ii 175 he makes one particular corroborate another particular (see Notes to the stanza) Bhamaha (ii 71), Bhoja (iv 67), Vāmana (iv 3 21) and others give also non committal defini-

tions similar to that of Dandin. We give the first—

उपन्यसनमन्यस्य यदर्थस्योदितादृते ।

श्रेयः सोऽर्थान्तरन्यासः पूर्वार्थानुगतो यथा ॥

and the last—

उक्तसिद्धये वस्तुनोऽर्थान्तरस्यैव न्यसनमर्थान्तरन्यासः ।

(vi) Finally, अर्थान्तरन्यास has to be distinguished from निदर्शन (ii. 348). According to the अलंकारकौस्तुभ (p. 265) the two themes or statements brought together in a निदर्शना have an identical or very nearly identical purport (चिचित् तन्मात्रा फलम्), while in an अर्थान्तरन्यास there is between the two a समर्थ्यसमर्थक—relation based upon सामान्यविशेषसंबन्ध. Compare (ibid.)—एवं च पूर्वोत्तरवाक्यार्थकार्यभरण-भावद्वये यत्र सामान्यविशेषरूपधर्मावच्छिन्नरं तत्रैवार्थान्तरन्यास इति फलितम् ।

(vii) As to the divisions of अर्थान्तरन्यास Dandin's classification stands alone by itself. Other principles of division adopted are according to Bhoja (iv. 68)—

स उपन्यस्तवस्तुनां साधर्म्येण च कथ्यते ।

यैकर्म्येण च विद्वद्भिर्परीत्येन पुत्रचित् ॥

Udbhata (p 32) gives a further classification दिशदोक्त्या-न्यथापि वा । Alamkārasarvasva (p. 109), Sāhityadarpana (x. 62) and other works mention a third important sub-variety :—वार्य च वारणेनेदं कार्येण च समर्थते । The majority of writers however refuse to recognise this sub-variety. Visvanātha tries his best to establish its existence, while the last and one of the very best incisive comment on the same is by Jagannātha (p 474). We refrain from going here into the controversy

(viii) A further varying upon the nature of this figure is responsible for the figures of speech known as विस्तर, उभयन्यास, प्रत्यनीकन्यास, and प्रतीकन्यास. An illustration of विस्तर is—स न जिग्ये महान्तो हि दुर्जयाः सागर इव regarding which the Alamkāra-kauṣṭubha observes (p. 320)—अत्र विशेषसमर्थनाय सामान्योपन्यासेऽपि पुनः सामान्यसमर्थनाय विशेषोपन्यास इति विस्तररुल्लङ्घनान्तरम् । Rudrata (viii. 85-86) thus explains and illustrates Ubhayanyāsa—

सामान्यावयवयोः स्फुटमुपमायाः स्वरूपतोपेतौ ।

निर्दिश्येते यस्मिन् उभयन्यासः स विज्ञेयः ॥

सफलजगत्साधारणविभवा मुवि साधवीधुना विरला ।
सन्ति क्रियन्तस्वरव मुखादुमुगान्विचारकला ॥

Bhoja, finally, thus illustrates and explains प्रत्यनीकन्यास and प्रतीकन्यास (p 430)—

विरला उवआरिचिअ गिरेवेक्खा जलहरव्व वचन्ति ।
विज्जन्ति ताण विरेहे विरलचिअ सरिप्पवाहन्व ॥

अत्र यदिदमुपकृत्य अनपेक्षितप्रत्युपकाराणां यमनम् यथाकृतप्रत्युपकाराणां तद्विरहे वसादनम् तदुभयमपि जलधरसरि प्रवाहयोरन्योन्यातिशयितयोः संप्रत्यमान प्रत्यनीकन्यासो भवति ।

का कथा वाणसधाने ज्यासज्जनेव दूरत ।
हुकारेणैव धनुष स हि विघ्नानपोहति ॥

अत्र विघ्नप्रोत्सारणसमर्थाया वाणमोक्षणलक्षणाया क्रियाया प्रथमावयवभूत ज्या शब्द धनुषो हुकारमिवेति तत्साधनमुपन्यस्य प्रतायन्यासमभिरुते ।

Vikāśvara is admitted by the Kuvalayanandakara (verse 123), Ubhayanyasa as an independent Alamkara by Rudrata and Vagbhata (p 44) and as a sub-variety of अर्थान्तरन्यास by Bhoja, who is alone in recognising the last two alamkaras as additional sub-varieties of the same figure

Notes to II. 170-173—(1) Dandin's distinction between विश्वव्यापि and विश्लेष्य is not strictly logical. It turns upon the mere extent of the denotation. But the proposition—All obey Fate, and the proposition—All great men relieve suffering, are equally universal propositions as Logic understands them, and can both be adduced with equal cogency in support of the particular propositions subsumed under them.

Notes to II. 174-175—(1) The eight sub-varieties given by Dandin go by pairs and hence our Sanskrit Commentary, following the commentary called धृतानुपासिनी, renders श्लेषाविद्ध by अविरोधिन्. In the illustration the अविरोध is brought out from the circumstance that प्रियभवन and दाक्षिण्य go harmoniously together, while the विरोध is shown in as much as मादित्य (or दीप) and आह्लादन do not sort together. This is perhaps possible, although in this interpretation varieties 3 and 1 have

little to distinguish them from the next pair. As it is however not absolutely necessary that all the varieties go by pair, it would perhaps involve less forced interpretation if श्लेष is given the usual interpretation of the use of words in two senses. The word दाक्षिण्य—upon which the entire point of the corroboration turns—is so used in II 174. Other sub-varieties, it is true, may also use paronomastic words, but in श्लेषाविद्ध variety it is the most important word that is so used. Compare Cb—दाक्षिण्यशब्दस्य स्वाभाविकार्था वदन् । तेषु अन्यतमं साध्यतया निर्दिष्टं साधनगुणेनान्यतमेन साध्यते इति श्लेषाविद्धः । विरोधवति युक्तात्मनि युक्तायुक्ते च अर्थान्तरन्यासे श्लेषाश्रयण्ये सत्यपि प्रागुक्तन्यासेन न तद्व्यपदेशः ।

(ii) In II 175 the समर्थवस्तु is made up of a proposition which embraces a विरोध and it is corroborated by an other proposition which also embraces a similar विरोध. The two propositions, as we understand matters, are both particular. It would accordingly be an instance of इष्टान्त in other writers, but Dandin would classify it as अर्थान्तरन्यास because the idea of corroboration is evidently the leading idea of the उत्तराध. If the idea of साम्य were the more prominent one it would be, according to Dandin, a case of प्रतिवस्तुषमा. We consequently prefer taking the word द्वितीय in the sense of 'a good Brahman'.

Notes to II. 176-17.—(i) The distinctive principle underlying the last four varieties is very elusive. In II 176 the समर्थवस्तु [and not the समर्थवस्तु also as in II 175] involves some one doing something improper or against one's nature, in II 177 both the गम्य and the गम्यक propositions involve the doing of an appropriate action, in II 178 the action in the समर्थ proposition is accordant for one agent but discordant for another agent, and in II 179 the action is discordant for one agent and therefore accordant for another agent. Cb and Cb understand विपर्यय-अन्यभाषापत्ति or अतथाभावनम् and explain इन्दो जीतनया [नय] गवधिनमसि स्त्रीत्वेन भविष्यम् । अथा न न विपर्ययः । The point is however debatable.

Notes to II. 180—(i) Vyatireka consists of two parts—साधर्म्यकथन and भेदकथन—both of which are essential to the nature of the figure. The Upamā-variety called अतिशयोपमा (ii 22) aimed at bringing out the साधर्म्य alone (इत्येव मिदा नान्या), the varieties called निन्दोपमा and प्रशसोपमा, although mentioning with disapprobation or approbation certain points of inferiority or superiority in the Upamāna did nevertheless content themselves with asserting the साधर्म्य with more or less emphasis (op समानमपि सोत्सेकम् and सो तुल्यौ), and the variety named विपर्ययोपमा, ii 17, (—प्रतीप of later writers) mentioned साधर्म्य but did not mention the भेद, which was left merely to be inferred from the circumstance of the उपमेय and the उपमान having changed their normal relation. It must also be noted that the साधर्म्य and the भेद must each concern itself with a *distinct* गुण. As Jagannatha observes (p 347)—प्रतीपादौ उपमान-तमानकृत एवोत्कर्षं न वैधर्म्यकृत । साधर्म्यस्यैव प्रत्ययात् । अधिकगुणवत्त्व-मानम् उपमानगतापकर्षमानं वा न व्यतिरेकस्वरूपम् । The same writer later likewise remarks (p 350)—ननु अस्यालङ्कारस्य वैधर्म्य-मूलस्य उपमाप्रतिबलत्वमेवोचितम् न तूपमागर्भत्वम् तस्या साधर्म्यमूलकत्वात् अयम् च तन्निषेधरूपेणैव प्रप्लुते । न चेष्टापत्तिः सिद्धान्तभङ्गप्रसङ्गात् । सत्यम् । यद्वृणपुरस्कारेण यस्य यत्सादृश्यनिषेध उत्त्वपर्यवगायी तस्य तद्वृणपुरस्कारेण तत्सादृश्यस्याप्रतिष्ठानेपि गुणान्तरेण सादृश्यप्रत्ययस्य दुर्वारत्वात् । यदि च तत्सादृश्य-गामान्यनिषेधे विवक्षितं स्यात् गुणविशेषपुरस्कारोत्तरं स्यात् धनेनायमस्मादधिक इत्युक्ते विद्यया रूपेण कुलेन च सम इति सर्वत्रानुप्रत्ययात् । एव च प्रतीयमानमपि सादृश्य गुणान्तरकृतनिषेधोत्थापितेनेत्यर्थेण हतप्रभमिव बन्ध कृतमिव न चमत्कार-विशेषमाधानु प्रभवतीति प्राचामाशयः ।

(ii) The variety called प्रतिविधोपमा (ii 34) comes nearer to this figure. As Dandin gives it as an Upamā variety some kind of साम्य between the moon and the face must evidently have been intended. The point of the साम्य is not here actually expressed. If we imagine that it is the कान्ति the example becomes a regular व्यतिरेक with the implied साम्य as regards कान्ति and the expressed भेद in consequence of कलङ्क and जडता—compare ii 187 below. If however we regard the point of साधर्म्य and वैधर्म्य to be the same—say आह्लादकत्व—and interpret the example to mean that the moon because of its two defects, cannot be a match to the face as regards chara-

ingness—and this is how Dandin wants us to understand the passage—we can distinguish *प्रतिपेधोपमा* from *व्यतिरेक* because in the former there is not *गुणविशेषवत्त्वेन उत्कर्ष* as Jagannātha would say. Compare to the same effect the definition of Rudrata (vii 86)—

यो गुण उपमेये स्यात् तत्प्रतिपेधोपमा च दोष उपमाने ।

व्यस्तसमस्तन्यस्तो तो व्यतिरेक त्रिधा कुरुत ॥

As the Agnipurāṇa does not recognise *Vyatireka* as a distinct figure, what it defines as *Vyatirekhopama* (344 13-14)—

बहोर्धर्मस्य साम्येपि विलक्षण्यं निवक्षितम् ।

यदुच्यतेतिरिक्त्य व्यतिरेकोपमा तु सा ॥

must be taken to include both *व्यतिरेक* and *प्रतिपेधोपमा*

(iii) As to the varieties of this figure, since one aspect of it is *उपमा*,—as Jagannātha observes—*उपमाप्रभेदा सर्व एवान्भवन्ति* । But it is usual to recognise only three of them according as the *साधर्म्यं* is *शब्दोपात्त* (i e both *इवादीनामुपादाने शाब्दम्* and *तुल्यादीनामुपादाने आर्थम्*) or *प्रतीत* . Next as to *भेदकथनम्*—*उपमानस्यापसर्पणमित्तम् उपमेयस्योत्पत्तिमित्तं चेत्युभयमपि यत्रोक्तं तत्रैव । अपसर्पणहेतुमात्रस्य उत्कर्षहेतुमात्रस्य उक्तो द्वयोरप्यनुक्तो च त्रयो भेदा इति चत्वारः* । This gives by combination 12 varieties, and the introduction of *श्लेष* in the statement of *भेद* at once doubles their number . A further principle of subdivision is the relation between the two things brought together for comparison and contrast, which might be either class concepts or individuals (*स्वनाति व्यतिरेक* or *स्वव्यक्तिव्यतिरेक*) and the last differentia is the motive for *भेद* which may be simple or rendered complex by involving a further process of similarity within the difference, as in ii 193, 194 . All these principles are admitted by Dandin though not actually illustrated

(iv) In all latter day discussions about *Vyatireka* there is a theme that comes in invariably for treatment the genesis of which is to be found in the following statement of Rudrata (vii 89 90)—

यो गुण उपमाने वा तत्प्रतिपेधोपमा च दोष उपमेये ।

भवतो यत्र समस्तो स व्यतिरेकोयमन्यस्तु ॥

क्षीण क्षीणोपि शर्मा भूया भूयो विवर्धते सत्यम् ।

विरम नसिद्ध मुदरि यौवनमनिवर्ति यात नु ॥

Ruyyaka (p 80) explains the point of the example of this उपमानादुपमेयस्याधिकगुणत्वे व्यतिरेक by saying—चन्द्रापेक्षया च यौवनस्य न्यूनगुणत्वम् । शशिवेलक्षणेन तस्यापुनरागमात् । As against this Mammata asserts (p. 784)—अत्र यौवनगताख्येयाधिक्यं हि विवक्षितम् । Jayaratha the author of अलंकारसर्वस्वविमर्शिनी and Visvanātha the author of साहित्यदर्पण side with the older school while Jagannātha follows Mammata. The following full extract from the रसगङ्गाधर (pp 352-353) will make the position on either side quite clear—
नन्वन उपमानादुपमेयस्य न्यूनत्वं व्यतिरेक इति न युक्तम् तस्य हि वास्तवेनाहङ्ग-
त्वात् । यौवनस्य चास्थिरत्वे प्रतिपाद्ये चन्द्रापेक्षयाधिकगुणत्वमेव विवक्षितम् यदेत-
च्चन्द्रपत् यातं स पुनरगमातीति । [इति चेदमदेनत् ।] यतोऽत्र चन्द्रवत्तन सयौवन
यदि पुनरागच्छेत् तत् प्रियं प्रति चिरमीर्ष्याद्यनुबन्धो युज्येत । इदं पुनर्हृतयौवनं
यातं सत् पुनर्नागच्छतीति ईर्ष्याद्यन्तरायपरिहारेण निरन्तरतयेव प्रियेण सह जनु-
सफलवितव्यम् । भिगीर्ष्याम् । त्यज प्रियं प्रति मन्युम् । कुर प्रसादम् । इति प्रिय-
व्यस्योपदेशे प्रियं प्रति कोरोपसमाद्य चन्द्रापेक्षया यौवनस्यापुनरागमनं न्यूनगुणत्वेन
विवक्षितमिति न्यूनत्वमपि व्यतिरेक- रसपरिपोषकतया चास्यापि ह्यत्वम् इति ॥
[Jagannātha replies] तदुभयमप्यसत् । अस्मिन् हि प्रियहितकारिण्या
यत्ने चन्द्रादप्यधिकगुणत्वमेव विवक्षितम् न न्यूनगुणत्वम् । चन्द्रो हि पुनः पुनरा-
गमनेन लोके मुलभ- अत एव न तादृशमाहात्म्यशाली । इव च पुनर्यौवनमपुनरा-
गमनेनातिदुर्लभतरत्वादप्युत्कृष्टमिति मानादिभिरन्तराये- शठजनस्थापनीयैर्विदग्धया
भवत्या मुधा गमयितुमसाप्रतमिति तावदुपास्तगुणकृतमुत्कृष्टं स्फुटमेव । सकल-
सुखनिदानत्वायनुपास्तगुणकृतोप्युत्कर्षोऽत्र वाक्यार्थपरिपोषाय सहव्यसरणिमवतरति ।
अन्यथा किमिलस्य कदर्ययौवनस्य कृते मया मानाद्विरस्यते यातु नाम यौवनमिति
प्रतिकूलेनार्थेन प्रकृतार्थस्यापुष्टतापत्तेः ।

Notes to II. 181-184—(i) As we have seen (Note (iii) to
ii 180) it has been customary to have, along with एक
and उभय Vyatireka, अनुभय Vyatireka with the three
sub-varieties depending upon the manner of express-
ing साधर्म्य, each with further two-fold differentiation
depending upon the presence or absence of श्लेष The
three श्लेष varieties from out of these six are declared
to be impossible. Says Uddyota on Kavyaprakāsa-
pradīpa (p 793)—अत्रेदं चिन्त्यम् । उपात्तवैधर्म्येति श्लेषेणैव व्यतिरेकस्य
श्लेषसुलब्धमुचितम् ननु यत्कुर्यापि श्लेषेण । एवं चोभयानुपादाने श्लेषकृतभेदत्रय
चिन्त्यमेव । To which may be added the conclusion of
Jagannātha—इयं च अनुवर्तिगतिर्गोत्रा इति प्राप्तामुक्तिर्विपुलोदाहरणा-
भिज्ञेयथारथचिदुपपादनीया ।

Notes to II. 185-188—(i) These three varieties are an attempt, after Dandin's manner, to combine the वैयर्थ्य of this figure with that of some other figure or figures

Notes to II. 189—(i) As before observed (Note (iii) to ii 180), शब्दोपादानग्राह्य includes what is called शाब्दग्राह्यम् as well as आर्थग्राह्यम् Regarding this distinction Mammata notes (pp. 664 ff)—यथेयग्राह्येन्द्रा यत्परा नम्येरोपमानाप्रतीतिरिति यद्यप्युपमानाविशेषणान्येने तथापि शब्दशक्तिमहिम्ना ध्रुत्वेव पश्यन् गन्धर्वा प्रतिपादयन्तीति तत्सद्वये भ्रंती उपमा । तथैव तत्र तस्यैव (पा० V. l. 116) इत्यनेन विहितस्य यत्तदुपादाने ॥ तेन तुल्यं मुग्धम् इत्यादावुपमेये एव तत्र तुल्यमस्य इत्यादौ उपमाने एव इदं न तत्र तुल्यम् इत्युभयत्रापि तुल्यादिशब्दानां विश्रान्तिरिति साम्यपर्यालोचनया तुल्यताप्रतीतिरिति साधर्म्यस्य आर्थत्वात् तुल्यादिशब्दोपादाने आर्था । तद्वत् तेन तुल्यं क्िया चेद्वृत्तिः (पा० V. l. 115) इत्यनेन विहितस्य वृत्ते स्थिती ॥ In प्रतीयमानग्राह्य the उपमावाचकशब्द is altogether absent

Notes to II. 190-192—(i) Compare ii 190 with ii 22. In the latter इत्येव मित्रा नान्या emphatically declares the ग्राह्यम् In the former only the भेद is stated and the ग्राह्यम् is left to be inferred It should also be noted that ii 22 mentions a circumstance that can be regarded as उपमानोत्पत्तिहेतु while the जलसरोहि of ii 190—by an easy change into जडसरोहि and even without it—can constitute an उपमानोत्पत्तिहेतु

(ii) On ii. 191, which Bhoja quotes, he observes (p 237)—अत्र कान्तामृगेश्वरयोः प्रतीयमानसादृश्ययोः प्रचित्रसमदरागौ तदभावाच्च विसदृशौ भेदकाविति सोय प्रतीयमानसादृश्योरमदृगव्यतिरेकः ।

Notes to II. 193-196—(i) The essence of a सदृश्यव्यतिरेक consists in the fact that in it what is offered as a भेदक or distinguishing characteristic between the उपमान and the उपमेय has in it an element of ग्राह्य The सादृश्य however is sufficiently subdued to allow the भेदप्रतीति to gain hold upon our mind at least in the first instance Bhoja observes on this stanza as follows (p. 305)—

अत्र मुराम्भोजयोः फुल्ले मुरभिगन्धिनी इति पदमभ्यामभिधीयमानसादृश्ययोः
सदृशमेव भ्रमद्वयमत्वं लोलुपित्व च भेदकमुपन्यस्तमिति सौम्यं शब्दोपात्तसादृश्ययोः
सदृशव्यतिरेकः ।

(ii) The illustration in ii. 194 and its explanation in ii. 195 have given rise to a serious difference of opinion amongst the commentators, which is partly helped by a difference of reading in ii. 195. The reading adopted by us is supported by strong manuscript authority while P's substitution of चन्द्रमयः for वियदम्भसोः is hardly motivated, although he remarks—अत्र पूर्वार्धेन वियदम्भसोरिति उत्तरार्धेन चन्द्रमयोरिति पाठो न मनोरमः । It is even doubtful if P. had any Mss. to back him

(iii) The commentaries A and B printed in the Madras edition are at one in regarding ii. 194 as containing two illustrations of सदृशव्यतिरेकः, one in each *ardha*, the first being प्रतीयमान (= स्थित्वा उत्तीयमान) मायम्भे and the second प्रतीत (= प्रगित्) मायम्भे, both however being distinct from ii. 193, which is a case of शब्दोपात्तसादृश्यः. The full statement of the figure according to this view is—

पूर्वार्धं	उत्तरार्धं
उपमान—चन्द्र	उपमान—नभम्
उपमेय—दृग	उपमेय—पद्मम्
प्रतीयमानम्—शुद्धि	प्रतीयमानमायम्भे—शौक्य [v. ! शौक्य]
भेदक—अमर, तीव्र	भेदक—नक्षत्र, दृग्
भेदकसादृश्य—नीलम्	भेदकसादृश्य—मनोहारित्व

Our criticism of this view is—(i) it is not quite clear why two examples are needed: Dandin hardly ever introduces an extra sub-variety in this way. (ii) The words प्रतीत and प्रतीयमान are given a rather unusual sense (iii) The भेदकसादृश्य has to be extraneously brought in. It is not likely that where the main point of the illustration is the मायम्भे of the भेदक Dandin would leave that to be entirely supplied. (iv) It is not explained why the भेदक of the first example are made the उपमान and उपमेय in the second. It cannot be a mere accident. Lastly, (v) Why should शुद्धि be प्रगित् and शौक्य [or शौक्य] be अप्रगित्? And in any case why does ii. 195 first explain the example in the उत्तरार्धे and then that in the पूर्वार्धे rather than vice versa?

(iv) A better way of understanding the passage would probably be to regard it 194 as forming one example of सदृशव्यतिरेकिता with प्रतीयमान (= शब्दानुपात्त) साम्य. Thus—

उपमान—चंद्र

उपमेय—हंस

शब्दानुपात्तसाम्य—श्रुति, which is apprehended first (प्रतीति)

भेदक—नभस्. पय

भेदकसादृश्य—नक्षत्रमालिता, उत्कृष्टमुदर, this is apprehended as an after thought

The only difficulty in the way of this interpretation is the two dual locatives (or genitives) connected by च in it 195. The locatives can be translated by—"between the moon and the hansa, in regard to sky and water, a difference etc", and च could be regarded as expletive. Bhoja, it must be added, favours the earlier interpretation. His remarks on this stanza are (p 305)—अत्र पूर्वार्धे चन्द्रहंसयोः प्रतीयमानसादृश्ययोरम्बरोत्तसत्त्वतोयभूषणत्वे उत्तरार्धे तु नभःपयसोर्नक्षत्रमालित्वोत्कृष्टमुदरे सदृशे एव भेदकं । सोऽयं प्रतीयमानसादृश्ययोः सदृशव्यतिरेकः ।

Notes to II 197-198—(i) Bhoja remarks on this illustration as follows (p 303)—अत्र योचनप्रभवस्य तमसः समोच्चाया सह दृष्टिोधकरमिति सादृश्यमुक्त्वा अरत्नालोऽसहाय्यमवार्थं सूर्यरश्मिभिरिति व्यतिरेको विहितः । सोऽयं स्वजातिव्यतिरेकः ।

(ii) This stanza is made to support the weight of a chronological argument for the priority of Bana's Kadambari over the Kavyaḍarsa of Dandin—a weight which it is too weak to sustain, for, even though the conclusion be sound it should not be supported by an unsound argument. Peterson (Dasakumara, First Edition, Preface) and Pandit Maheshrindra Nyayaratna before him (A S B, Proceedings 1887, p 193) regard Kavyaḍarsa II 197 as a reminiscence of Bana in his Kadambari, (B S S p 102 l 16)—केवलं च निसर्गत एव अमानु-मेयमरत्नालोऽलोऽप्येवमप्रदीपप्रभापेयमतिगहनं तमो योचनप्रभवम् । Nothing need hinder us, as far as the two passages alone are concerned, from regarding the Kadambari idea as an elaboration of that in the Kavyaḍarsa. More probably the two are quite independent of each other.

Notes to II. 199—(i) Compare Notes (i) and (ii) to ii. 131-

132 In further distinction of कारणक्षेप from विभावना it may be stated that while the former stops at a mere denial of the cause the main point of the latter turns rather upon the विभावन or imagining of the new cause (or स्वाभाविकत्व) to explain the effect. The name of this figure can be explained as विभाव्यते कारणान्तरादि यस्याम् (the way that Dandin suggests) or विशिष्टस्य कार्यस्य भावने यत्र (the way that Bhāmaha (ii. 77), Udbhata (P. 38), and Ruyyaka (P. 124) prefer), both explanations of course amounting to the same thing. But it is interesting to note, as an indication of a difference in tradition, that Dandin and Bhāmaha give different explanations. We may also mention another fact in this connection that would point to the same conclusion. In the definition of this figure Bhāmaha, Udbhata, Vāmana Mammata and others use the word क्रिया instead of कारण or हेतु, which is chosen by Dandin, Bhoja, Ruyyaka, Rudrata, Viśvanātha, Jagannātha, and others. Pratihārendurāja explains the use of the word क्रिया as follows (p. 38)—इह यदि किञ्चित् प्रायते तत् सर्वं क्रियाफलम् । क्रियामुत्पेन कारणेभ्यः क्वाभ्येत्यनेः प्रार्तातिरेन रूपेण परिहृत्यमानत्वात् सर्वेषां फलभूतानां क्रियैवाव्यवहितं कारणम् । यत्र च क्रिया प्रतिपिप्यते अथ च क्रियाफलस्योत्पत्तिश्च दिश्यते तत्र विभावनायाः लक्षणम् । Ruyyaka's comment on this terminology is worth quoting (p. 125)—इह च लक्षणे यद्यप्यन्यैः कारणपदस्थाने क्रियाप्रद्वर्णं कृतं तथापीह कारणपदमेव विहितम् । नहि सर्वैः क्रियाफलमेव कार्यमभ्युपगम्यते वेयाकरणेरेव तथाभ्युपगमात् । अतो विशेषमनपेक्ष्य सामान्येन कारणपदमेवैह निर्दिष्टम् ।

(ii) The production of an effect without a cause is a violation of the natural law of causation—is a मृष्टि-व्यतिरोध. As Jagannātha observes (p. 435)—विरोधपूर्वा हि विभावनायलंकारः । विरोधस्यैव विद्युत्प्रभाववदापातनः प्रतिभागमानस्य नमन्कार-वीजत्वात् । Vihhāvanī, however, is to be distinguished from the figure-of-speech called Virodha (ii. 333 ff.) where the things brought in apposition to each other are equipotent and are not related to each other by any causal relation. As the Alamkārasarvasva says (p. 124)—कारणभावेन चोपकान्तं तत् चकारात् तस्मै चोपमानत्वेन प्रतीयते न तु तत्र कारणभाव इत्यन्योन्यकारकानुयायिनाद्वैतशालकारात् मेरः । To

the same effect writes the author of the *Sahitya-darpana* (p 551)—विभावनाया कारणाभावेन उपनिष्यमानत्वात् कायमेव वाध्यत्वेन प्रतीयते । विरोधोक्तौ च कार्याभावेन कारणमेव । इह तयोन्य द्वयोरपि वाध्यत्वमिति भेदः । We can in brief say that *Virodha* is a general name for figures of speech based on contradiction, and that *Viभावना* as well as *विरोक्ति* are particular cases of *Virodha* that have been recognised as independent figures

(iii) The contradiction involved in a *Viभावना* is of course an apparent contradiction which admits of an easy solution by *कारणान्तरविभावन* or *स्वाभाविकत्वविभावन*. The solution however, ought to be quite easy समाधौ सुलभे सति, as *Bhamaha* (ii 77) and *Udbhata* after him (p 38) observe, and yet at the same time there must be some kind of an actual problem to be solved. Thus in the illustration in ii 200 क्षाव्य has two senses पानमत्तता the primary sense, and शरत्कालजनितोन्मादविषय the secondary sense. Now मृगपान is not the cause of the उन्मादविषय and so there is no contradiction in the statement that the कृदाव्यस are अपातनीय. Such is the solution or समाधि. The difficulty arose from the identification of the secondary sense of क्षाव्यता with the primary sense. Adapting the explanation of *Jagannātha* (p 432) to the case in point we can say—अत्र यस्य कार्यस्योपपत्तिर्निश्चयते न हि तदीयकारणत्वेनावगतस्य व्यतिरेकः प्रतीयते । यदायकारणव्यतिरेकस्य प्रतीयत न हि तस्य कार्यस्योपपत्तिर्निश्चयते । क्षाव्यत्वं चात्र शरत्कालजनितोन्मादविषय । न तु पानमत्तता । पानं च न कारणाभिनितमत्तनाया कारणम् । अपि तु वारणाविचारविशेषस्य । तथा च कथमत्र विभावना इति चेत् । मुख्यं हि क्षाव्यत्वं पानमत्तता । गौणं च शरत्कालजनितोन्मादविषय । तत्रोपायमुत्पद्यो क्षाव्यता साहस्यवृत्तौ अभेदाध्यवसानरूपेणातिशयेन मति भेदस्त्वयने मत्तताकारणमपि पानं शरत्कालान्नोत्साहकारणं न पण । तदभावे चात्र कार्याभिनितताध्यवगमितस्य पांडाविशेषस्यापि निवृत्तनाम विभावनानुपपत्तिरूपा दाया । एव चास्मिन्नलसरे स्वभावापि कार्याशे अभेदाध्यवसानरूपातिशयोक्तिरनुप्राणकृतया स्थिता । तथा च आयमादिपञ्चवेदकी कृतस्य वस्तुन सशब्दस्तुद्वयेनावयवसमधिकारणव्यतिरेकमामानाधिकरण्यात् अपरा व्यपगमादय, पयगमान भवति । नत्र च कार्यस्य कारणभावस्वरूपविरोधित्वे वाच्यतयेव स्थितं न बाधकतया । कार्यस्य कल्पितत्वात् कारणभासस्य च स्वभावसिद्धत्वात् । अत एव कार्यस्य रूपांशेण पर्यवस्यति इति । तथा च प्रकृतस्यैव एव निष्पन्नम् । वस्तुन कारणभेदान् पानादिपञ्च क्षाव्यत्व भिन्नम् भिन्नं च शरत्कालजन्यम् । तच्च साहस्यवृत्तौ अभेदाद्यवसानेन अभिन्नं भवति । तथा च पानादिकारणाभावे प शरत्कालजन्य

विनातायम्य क्षीयत्वस्य स्थितिः सम्भवत्येव । तस्मात् कारणाभावे कथं कार्योत्पत्तिरिति शङ्कामा नोदयति ।

(iv) Vibhavanā can be variously sub divided. The commonest division is two fold उच्यनिमित्ता and अनुक्तनिमित्ता, but we can have more. For instance the प्रसिद्धत्वं might be itself bodily negated (स्वरूपतः) or there may be a statement of its powerlessness to discharge its function though actually present (व्यापारभावः as in II 338), or its deficiency in regard to its qualities and attributes (अवच्छेदकाभावः as in II 324) or as regards its associated adjunct (सहकार्याभावः). For illustrations and details see Alamkarakustubha, pp 311-12, where some of the examples given are, according to Dandin, examples of Virodha and not of Vibhavana. The Kuvalayanandakara gives six kinds of Vibhavanā, as under (stanzas 76ff)—

विभावना विनापि स्यात् कारणं कायं नम्र च ।
 आयुःसामान्यमासिक्तं रक्तं त्वरणद्वयम् ॥
 इदं नामममप्रवृत्तं कार्योत्पत्तिश्च सा मता ।
 अन्वर्तते शब्दार्थैर्ब्रह्मजयति मन्मथ ॥
 कार्योत्पत्तिस्तृताया स्यात् सत्यपि प्रतिपद्यते ।
 नन्दनानव ते राजन् दशरथमिभुषणम् ॥
 अकारणात् कार्यजन्यं चतुर्थी स्याद्विभावना ।
 शब्दसाद्वानिनादीयमुदेति महद्द्रुतम् ॥
 विरुद्धात् कायसंपत्तिश्च शब्दविभावना ।
 गीताशुक्तिरणास्तुर्वी हतं न । अपयन्ति ताम् ॥
 सायात् कारणजन्यमपि ह्यष्टा कश्चिद्विभावना ।
 यशः पयोराशिरभूत् करुणपतरोन्मव ॥

In criticism of this six fold division Jagannatha says (p 434)—तस्मादाद्येन प्रकरणे प्रकरान्तराणामाश्रितत्वात् पदं प्रकारा इत्यनुपपत्त्येव । Rudrata (ix 16 21) in a like manner, after laying down that विभावना is a figure of speech based upon अतिशय attempts a three fold division of it, which is also not distinctive enough. More worthy of consideration is the classification of Bhoja who after giving the two fold distinction of कारणान्तरविभावना and स्वाभाविकत्वविभावना after the manner of Dandin gives a three fold sub classification as follows (III 10ff)—

शुद्धा विना विनिता च विविता सा निगद्यते ।
 शुद्धा यत्रैकगुणस्य हेतुरेका निवर्तते ॥

अनेको यत्र सा चित्रा लिचित्रा यत्र तां प्रति ।

तयान्यथा वा गीर्भद्वया विरोधः कथितुच्यते ॥

Vibhavanā is closely allied to Viśeshokti and more comment on this figure will be found in our Notes to ii 323

Notes to II. 200-202—(i) Bhoja regards these as examples of शुद्धा विभावना as above defined His explanation of ii 200 is—अनेकेषु कादम्बादिकमुद्दिष्ट्य धीवतादे पीतत्वादिरेकं प्रसिद्धहेतु-
र्याप्तते हेतुन्तरं च चरत्प्रभागे विभाव्यते । रस्य शुद्धा नाम कारणविभावनायां विभावना । and of ii 201 in similar terms—अनेकेषु दृष्ट्यादिक-
मुद्दिष्ट्य अमितत्वादेरनन्तरादिरेकं हेतुर्व्याप्यते स्वाभाविरूपं चासितत्वादि
दृष्ट्यादिविभाव्यते । रस्य शुद्धा नाम स्वाभाविरूपविभावनायां विभावना ।

Notes to II. 203-204—(i) In ii 203 there is no विभावनं of anything There is no कारणान्तर and the स्वाभाविरूपं is सन्दोषात् We can possibly say that the प्रसिद्धहेतु that is denied is itself विभाव्य, but it is a question if Dandin so understands the matter

Notes to II. 205-207—(i) The following are some of the more important definitions of Samasokti—

Agnipurana (345. 17)—

यत्रोक्तं गम्यतेन्योर्थस्तत्समानविशेषण ।

सा समासोक्तिरुचिता सक्षेपार्थतया सुधै ॥

Bhāmaha (ii 79)—

यत्रोक्ते गम्यतेन्योर्थस्तत्समानविशेषण ।

सा समासोक्तिरुचिता सक्षेपार्थतया यथा ॥

Udbhata (page 39)—

प्रकृतार्थेन वाक्येन तत्समानैर्विशेषणैः ।

अप्रस्तुतार्थेन समसोक्तिरुदाहृता ॥

Vamana (iv 3 3)—

उपमेयस्यानुक्तो समानवस्तुन्यासः समासोक्तिः । मक्षपवन्तात् समा-
सोक्तिरित्याख्या ।

Ruyyaka (page 84)—

विशेषणानां साम्यादप्रस्तुतस्य गम्यत्वं समासोक्तिः ।

Bhoja (iv 16 49)—

यनोपमानादेवैतदुपमेयं प्रतीयते ।

अतिप्रसिद्धेस्तामाहुः समासोक्तिं मनीषिणः ॥

सदोपयोग्यते यस्मात् समासोक्तिरियं ततः ।

मेवान्योक्तिरनयोक्तिरुपयोक्तिश्च कथ्यते ॥

Mammata (page 741)—

परोक्तिर्भद्रे किं रामागोक्तिः ।

Visvanatha (x 56)—

समासोक्तिं समर्थेन त्रयलिङ्गविशेषणे ।

व्यवहारसमारोपे प्रस्तुतस्य च वस्तुनः ॥

And finally Jagannatha (page 367)—

यत्र प्रस्तुतधर्मको व्यवहारः साधारणविशेषणसानोपस्थापिताप्रस्तुतधर्मिकव्यवहाराभेदेन भासते सा समासोक्तिः ।

(ii) It will be observed that while Dandin gives for this figure a most elementary definition, the advance in the various other definitions consists in introducing further conditions and qualifications in the definition with a view to delimit its sphere and to distinguish it from other allied figures such as प्रतिवस्तूपमा तुल्ययोगोपमा अर्थान्तरन्यास, तुल्ययोगिता and अप्रस्तुतप्रशमा. The first point to be noted is that as far as Dandin's definition goes it includes cases where the अप्रस्तुत conveys the प्रस्तुत or the प्रस्तुत the अप्रस्तुत but all the writers whose definitions are quoted above—except the first two—include only the former case under समासोक्ति designating the latter as अप्रस्तुतप्रशमा. Dandin recognises the figure अप्रस्तुतप्रशमा but as he understands प्रशमा as स्तुति and not mere कथन his definition is not अतिव्याप्त. See our note to ii 340.—In the second place while Dandin only requires that the two वस्तु be तुल्य some of the later writers want that they should be alike as regards their विशेषण and that further these विशेषण be paronomastic or स्मिन् Ruyyaka's remarks in this connection are quite explicit (p 84)—इह प्रस्तुताप्रस्तुतानां वनिद्धाच्यत्वं वचित्रम्यन्तमिति द्वेनियम् । वाच्यत्वं च शेषनिर्देशाद्वा पृथगुपादानेन वेयपि द्वेनियम् । एतद्विविधमपि

श्रेयार्थमारस्य विषयः । गम्यत्वं तु प्रस्तुतनिष्प्रस्तुतप्रत्यगानिषत् अप्रस्तुतनिष्ठं तु समासोक्तिविषयः । तत्र च निमित्तं विशेषणगाम्यम् । विशेष[ण्य]स्यापि साम्ये श्रेयप्राप्तेः । विशेषणगाम्यादि प्रतीयमानमप्रस्तुतं प्रस्तुतावच्छेदकत्वेन प्रतीयते । अवच्छेदकत्वं च व्यवहारसमारोपं न रूपसमारोपः । रूपसमारोपे तु अवच्छादितत्वेन प्रवृत्तस्य तद्रूपस्त्वित्यादेव रूपम् । तत्र विशेषणगाम्यं श्लिष्टतया साधारण्येनोपम्यगम्यत्वेन च भागात् त्रिधा भवति ।

(iii) In प्रतिपत्त्यमा, तुल्ययोगोपमा, तुल्ययोगिता, and अर्थान्तरन्यास, for one reason or another, both the प्रस्तुत and the अप्रस्तुत are शब्दोपात्त; in समासोक्ति only one of them is present, the second being गम्य by one of the three modes described at the end of the above quotation. We have just referred to Dandin's conception of अप्रस्तुतप्रसंगा. Dandin does not recognise the figure called श्रेय, regarding which the प्रतापरदीय says (p 410)—समासोक्तौ विशेषणविशेष्ययोर्द्वयो-रप्यन्तानामावाच्छ्रेयाद्विशेषः । Lastly the commentators spend much ingenuity in distinguishing एवदेशविवर्ति रूपक from समासोक्ति, regarding which the following brief statement of conclusion should suffice (Jayaratha, p. 85)—एवं समासोक्तौ व्यवहारसमारोपादप्रस्तुतेन प्रस्तुतस्य विशेषणलक्षणमवच्छेदकत्वं विधीयते रूपके तु रूपसमारोपाद्रूपस्त्वित्यायमाच्छादस्त्वम् इत्यनयोर्भेदः । This statement of the case has however been much criticised. We would refer the curious to Sahityadarpana (p 530), Kuvalayananda (stanza 60, Vṛiti), Rasagan-gādhara (pp 373 ff.), Alamkāraustubha (pp. 254 ff) and Sāhityasāra, (pp 446 ff)

(iv) For sub-divisions of Samāsokti see Notes to II. 208 below. Samāsokti is liable to a दोष called अनुपादेयत्व, which Mammata (p 958) thus explains—साधारणविशेषणपदादेव समासोक्तिरनुक्तमपि उपमानविशेषणं प्रकाशयतीति तस्यात्र पुनरुपादाने प्रयोजनाभावाच्चनुपादेयत्वम् । यथा

पुनरिति तिमिरहरेः चन्द्रः सूर्यः

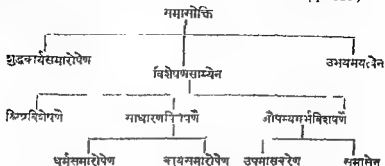
दक्षितप्रव विद्वन्मनः ।

अननुनासपरिमित्या चिन्ता

रश्मिरया चिरयापि दिनप्रिया ॥

अत्र तिमिरहरेः चक्रुर्भा च यथा सदृशविशेषणवशेन व्यक्तिविशेषपरिग्रहेण च नाशकतया नाधिकालेन च व्यतिष्ठति तथा ग्रीष्मदिवसप्रियोनि प्रतिनाशित्वत्वेन भविष्यतीति किं दक्षितयेति स्वशब्दोपादानेन ।

Notes to II 208-213—(i) A detailed classification of this figure is as follows (cp Alamkarasarvasva pp 88f)—



And this has been combined (*loc cit*) with another four fold classification—गर्भत्र चान्न व्यवहारसमारोप एव पीवितम् । म च लौकिके वस्तुनि लौकिकवस्तुव्यवहारसमारोप । शास्त्रीये वस्तुनि शास्त्रीयवस्तुव्यवहारसमारोप । लौकिके वा शास्त्रीयवस्तुव्यवहारसमारोप । शास्त्रीये वा लौकिकवस्तुव्यवहारसमारोप इति चतुर्धा भवति । तदेव बहुप्रकारा समासोक्ति ।

(ii) Bhoja gives an independent eight-fold classification as under (iv 47)—

प्रतीयमाने वाच्ये वा सादृश्ये सोपपाद्यते ।

ग्राया गर्हामुभे नोभे तदुपाधीन् प्रचक्षते ॥

as also the varieties called अन्योक्ति, अनन्योक्ति, and उभयोक्ति the अन्योक्ति (= अप्यासविषया तद्ग्रावापत्ति) being further distinguished into शुद्धा and मित्रा

(iii) Bhoja quotes stanza II 208 (= Bhoja iv 48) reading तुत्यातुत्य for भिन्नाभिन्ना Mammata would regard II 209 as an अतिशयोक्ति of the first variety

Notes to II 214—(i) The treatment of अतिशयोक्ति by Alamkārikas falls under two main categories. Some writers look to the etymology of the word and describe the figure in a general manner as a heightened or hyperbolic mode of expression. The main definitions in accordance with this view are the following—

Agnipurāṇa (344 23)—

ओजसीमान्निस्तस्य वस्तुधर्मस्य वर्तितम् ।

अतिशयोक्ति नाम सम्भाव्यभवाद्दिष्टिमा ॥

Bhāmaha (ii 81) and Udbhata (p 40)—

निमित्ततो वचा यत्तु (यत्तु वच Udbhata) लोकातिशयान्तर्गोचरम् ।
मन्यन्तेतिशयोक्तिं तामल्यस्तया यथा (यथा Udbhata) ॥

Homachandra (p 264)—

विशेषविशयया भेदाभेदयोगायोगव्यत्ययोतिशयोक्तिः ।

Vagbhata (p 37)—

अत्युक्तिरतिशयोक्तिः ।

Vaṁṁṁṁ (iv 10)—

समाप्यधर्मनदुत्पन्नकल्पनातिशयोक्तिः ।

and Bhoja who, besides quoting Kātyādhara ii 214 and ii 220 gives the following extra characterisation of the figure (iv 82, 83)—

सा च प्रायो गुणां च क्रियाणां चोपरत्यने ।

नहि द्रव्यस्य जातेरां भवत्यतिशयः क्वचित् ॥

प्रभावातिशयो यथा यथानुभूतनात्मर ।

अन्योन्यातिशयो यथा तेषां नातिशयात् पृथक् ॥

(ii) It is during the process of division and sub-division of the possible hyperbolic statements of a thing—the most complete in by अप्यदीति (Kūvalaya nandavṛtti on stanza 36) into [रूपकातिशयोक्तिः] भेदातिशयोक्तिः, संबधातिशयोक्तिः असंबधातिशयोक्तिः अकृमातिशयोक्तिः चपलातिशयोक्तिः and अत्यन्तातिशयोक्तिः—that the later idea of the five fold अतिशयोक्तिः as understood by Mammata comes to the fore. Some of these later division definitions are—

Mammata (p 762)—

निर्गीर्योध्यवसानं तु प्रकृतस्य परणं यत् ।

प्रस्तुतस्य यदन्यत्र यद्यर्थोक्तौ च कल्पनम् ॥

कार्यकारणयोरेव पूर्वोपर्यविपर्ययः ।

विनेकातिशयोक्तिः सा ॥

Viṣvanātha (x 47)—

भेदेभ्यश्च सवधेस्तवधस्तद्विपर्ययोः ।

पेदापर्यायस्य कार्यहेतोः सा पञ्चमा तत् ॥

Ruvyaka (p 65) is most explicit in the matter—

अध्यवसाने नयः सम्भवति—स्वरूपविषयो विषयी च । विषयस्य हि विपर्ययात्तर्निगीणत्वेध्यवसायस्य स्वरूपात्प्रधानम् । नत्र साध्यत्वे स्वरूपप्रधान्यम् सिद्धत्वे त्वध्यवसितव्यप्रधान्यम् । विषयप्रधान्यमध्यवसाये

नैव सम्भवति । अथ्यवसितप्राधान्येवातिशयोक्तिः । अस्याश्च पर प्रकारः ।
भेदेभेदः । अभेदे भेदः । सवधेसवधः । असवधे सवन्धः । कार्य
कारणपूर्वार्थपर्यवधिस्तथा ।

Rudrata perhaps marks the middle stage in this process of evolution in as much as he regards अतिशय not as an independent figure of speech but as a rhetorical device of the same kind as comparison or contrast and giving rise to a number of figures (12 in all) which he thus enumerates (ix 1-2)—

यत्रार्थधर्मनियमः प्रसिद्धिबाधाद्विपर्ययः याति ।
रुचिर् कचिदतिलोकः न स्यादित्यतिशयस्तस्य ॥
पूर्वदिशयोऽप्रेक्षाविभाषनातद्गुणाधिकविरोधाः ।
विद्यमासगतिपिहितव्यापाताहेतवो भेदाः ॥

Just the opposite of this is the view of Hemachandra who says (p 267)—एवमिधे च सर्वत्र निषेधे अतिशयोक्तिरेव प्राणत्वेनाव
तिष्ठते ता विना प्रायेणालङ्कारत्वायोगादिति न सामान्यमीलितैकावलीनिर्दर्शनाविशेषो
पाथलङ्कारोपन्यासः धेयान् ।

(iii) *Atisayokti* understood in this extended sense is called वक्रोक्ति by Bhamaha in the oft quoted stanza (ii 85)—

सोपा सैव वक्रोक्तिरनगार्थो विभाव्यते ।
यनोऽसौ कविना कार्यः शीलकारोमया विना ॥

Vakrokti is formally defined by Vāmana (iv 38) as सादृश्यालक्षणा the point being—यत्र सादृश्यलक्षणा सहृदयहृदयेष्वविलम्बेन
लक्ष्यार्थप्रतिपत्तिमुद्गमयितुं प्रगल्भते तत्र वक्रोक्तिरलङ्कार इति रहस्यम् ।

(iv) The most modern school as represented by Jagannātha (p 313) and others refuses to recognise the five or more sub varieties for the figure put forward by the Middle School. As the *Alamkarakaustubha* observes (p 285)—उपमानोपमेयस्य निगार्थोध्यवसानमेवार्तिशयोक्तिः ।
प्रसारान्तरे त्वतिरिक्तालङ्कारान्तरकरूपनमेवोचितम् । न हेतुपतुष्टयसाधारणमति
शयोक्तिलक्षणं सम्भवेति यत्रैक्यमार्थच्छिन्नत्वेनालङ्कारत्वः स्यात् । न चेददयतमन्वमेव
मवानुगतमस्तीति वाच्यम् । विच्छिन्तिवैलक्षण्यसन्वेन्यनमन्वस्याप्रयोनरत्वात् ।
अन्यथा उपमानरूपभादिकतिपयान्यतमन्व मन्वन्यतमन्व वातिशयोक्तिलक्षण
विधाय उपमादीनामप्येतद्वेदस्तापते । This school therefore approaches the most ancient school represented amongst others by Dandin

- (v) Bhoja's statement (iv. 82) quoted above probably differentiates अतिशयोक्ति from कान्ति (i. 85); see also our Sanskrit Commentary p. 236 ll. 6-12.

Notes to II. 215-216—(i) Verse 215 is given by Bhoja (p. 462) as an example of कान्त्यतिशय with the remark—अत्रैवं चन्द्रालोकस्य लोर्मामातिशयेन बाहुन्योत्तर्यविवक्षा येन तस्मिन् समानाभिहारेणाभिसारिका अपि न लक्ष्यन्ते सोऽयं कान्त्यतिशयो नामातिशयभेदः । Hemachandra (p. 265) cites this as an example of योगे अयोगः—अत्राभिसारिकाणां लक्षणत्रिणांयोगेऽपि ज्योत्स्नाबाहुन्योत्तर्यविवक्षया अयोग उक्तः । Mammata would regard the example as containing an independent figure called मोहिन or पिहित ; but Bhoja observes—अथास्य पिहितान् यो विदोः । उच्यते । पिहिते चन्द्रादस्योन्मेषाभिसारिकानिस्फारो विवक्ष्यते इह त्वभिसारिकानिस्फारेण चन्द्रान्तरोन्मेष इति ।

(ii) The foot-note on p. 237 contains a misprint For सर्वाङ्गीणां read सर्वाङ्गमेणां for सर्वाङ्गीणां; and for क्षोमवन्त्यो in the last line read क्षोमवन्त्यो.

Notes to II. 217-218—(i) Bhoja (p. 462) gives this as an example of तनुवातिशय with the remark—अत्रैवं मध्यस्य लोर्लामातिशयेन तानुवातिशयविवक्षा येन तदन्ति नामानि वा मंदितानि । सोऽयं तनुवातिशयो नामातिशयभेदः ।

Notes to II. 219—(i) Bhoja (p. 462) gives this as an example of गुणातिशयेन महत्त्वातिशय and remarks—अत्रैवं यशोराशेरजस्यमानस्याप्यतिशयोक्त्या विशेषविवक्षा येन त्रिभुवनोदरमपि संस्पर्शमाशङ्क्यते । सोऽयं महत्त्वातिशयो नामातिशयभेदः । Mammata and others recognise this as an independent figure-of-speech called अपिष

Notes to II. 220—(i) Bhoja gives other sub-varieties of this figure such as प्रमानातिशय, अनुभवतिशय, and अन्योन्यातिशय or क्रियातिशय

(ii) Bhāmaha also delivers himself in a similar strain (ii 84)—

स्त्रेवमादिरदिता गुणातिशययोगतः ।

मंदितानि तन्मोहिन्नु मर्तिना ना तानमम् ॥

We have already mentioned Rudrata's attempt to regard अतिशय as a fundamentum divisionis for classifying figures

Notes to II. 221-225—(i) We give below some of the more important definitions of Utprekshā—

Agnīpurāṇa (344.24)—

अन्ययोपस्थिता वृत्तिश्चेतनस्यैतत्तस्य च ।
अन्यथा मन्यते यत्र तामुत्प्रेक्षां प्रचक्षते ॥

Udbhata (p. 43)—

माम्यरूपाविवक्षायां वाच्येवाद्यात्मभिः पदैः ।
अतद्गुणक्रियायोगादुत्प्रेक्षातिशयान्विता ॥

Bhāmaha (ii 91)—

अविवक्षितसामान्या किञ्चिदोपमया सह ।
अतद्गुणक्रियायोगादुत्प्रेक्षातिशयान्विता ॥

• Vāmana (iv. 39)—

अनद्रूपस्यान्यथाध्यवमानमतिशयार्थमुत्प्रेक्षा ।

Ruyyaka (p. 55)—

अध्यवसाये व्यापारप्राधान्ये उत्प्रेक्षा ।

Rudrata (viii. 32, 36)—

अतिसाहस्यदैक्यं विधाय सिद्धोपमानसद्भाषम् ।
आरोप्यते च तस्मिन्नतद्गुणादीति सौत्प्रेक्षा ॥
यत्र विशिष्टे वस्तुनि सत्यसद्वारोप्यते समं तस्य ।
वस्तुन्तरमुपपत्त्या संभाष्यं सापरोत्प्रेक्षा ॥

Vāgbhata (p. 34)—

अत्यन्तसाहस्यादसतोपि धर्मस्य कल्पनमुत्प्रेक्षा ।

Vāgbhata (iv. 90)—

कल्पना काविविशिष्टाद्यत्रार्थस्य सतोन्मया ।
योचितेकादिभिः शब्दैरुत्प्रेक्षा सा स्मृता यथा ॥

Bhoja (iv. 50)—

अन्यथावस्थितं वस्तु यस्यामुत्प्रेक्ष्यतेन्यथा ।
द्रव्यं गुणः क्रिया चापि तामुत्प्रेक्षां प्रचक्षते ॥

Hemachandra (p. 217)—

असदुर्मयभग्ननमित्तादिगोच्योत्प्रेक्षा ।

Vidyānātha (p 383) and Chitrāmṛtānśa (p 73)—

यन्मन्यवर्मसमवादन्यत्वेनोपनर्तितम् ।
प्रवृत्त हि भवेत् प्राज्ञास्त्वामुत्पन्नां प्रवक्षते ॥

Vidyādhara (vii. 12)—

अप्रवृत्तत्वेन स्वादभ्यवगायो गुणाभिस्त्वन्धात् ।
साध्य प्रवृत्तस्य यदा कथितोत्प्रेक्षा तदा तज्ज्ञे ॥

Mānmata (p 707)—

सभावानधोत्प्रेक्षा प्रवृत्तस्य समेन यत् ।

Viśvanātha (x 40)—

भवेत् सभावानोत्प्रेक्षा प्रवृत्तस्य परात्मना ।

Jagannātha (p 285)—

तद्विप्रत्वेन तदभावनत्वेन वा प्रमितस्य पदार्थस्य रमणीतद्वृत्तितत्त्व-
मानाधिरूपणान्यतरतश्चर्मसवर्धनमित्तकं तत्त्वेन तद्वृत्तत्वेन वा सभावन-
मुत्प्रेक्षा ।

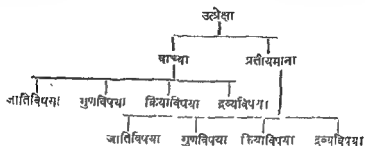
And Viśvesvara (p 180)—

समाव्यते सह यदा साम्यप्रतियोगिना तदुपमेशम् ।
तामुत्प्रेक्षामाहुर्भिन्ना हेत्वादिविषयत्वात् ॥

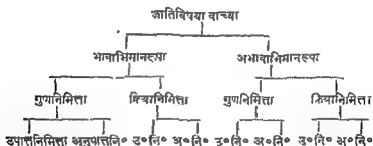
(ii) All these definitions from the simplest to the most elaborate agree as to the essentials The points to be noted are 1 that it should be a सभाव-अन्यतोत्प्रेक्षण-अन्यथाध्यवसान-अन्यथा कल्पन-अन्यत्वेनोपनर्तक-असद्वारोपण, 1 ०, उत्प्रेक्षकोत्प्रेक्षसद्वह 2 That it should be deliberate or आद्यम् and not due to actual error 3 That it should be between things having similarity, and so based on similarity 4 That it should be striking or pictures que 5 And that it should concern itself with the धर्म or गुण and क्रिया or व्यापार of the thing under discussion Regarding this last requirement Pratiharendurāja observes (p 44)—द्रव्यधर्म सिद्धो गुण । साध्यस्त्वभावस्तु क्रिया । इदं गतुं विना स्वतन्त्रपरतन्त्रपदार्थोत्पत्त्युक्तत्वात् द्विविधम् । यत्र स्वतन्त्र पदार्थं गम्यालुमिधीयते । तत्र इदं तदिनि र्वर्णनामप्रत्यवमर्शयोग्यत्वाद् द्रव्यम् । परतन्त्रस्य पदार्थस्य धर्मरूपता । तस्य च द्वैतियम् सिद्धमाध्ययनाभेदात् । तत्र यं सिद्धो धर्मः स गुण यस्तु साध्यं सा क्रिया । एतावन्तस्य लौकिका पदाया सामान्यानामत्रैव प्रातीतिकेन रूपेणान्तर्भूतत्वात् ।

(iii) Numerous subdivisions of this figure are given by Alamkārikas compare Alamkarasarvasva (p ७7),

Rasagangādhara (pp. 283-87), and especially Pratāpa-rudriya (p. 386). We can exhibit them in a tabular form thus—

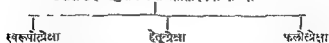


Further subdivisions of each of these varieties are as under—



The four main divisions of वाच्या are in this way divisible into 16 sub-varieties, thus giving rise to a total of 32 varieties under वाच्या. Each of these varieties can be further sub-divided into three sorts thus—

उपात्तभावाच्चगुणानिमित्ता जातिविषया वाच्या



Thus we have—

वाच्या जातिविषया	of 24 varieties;
वाच्या गुणविषया	of 24 varieties;
वाच्या क्रियाविषया	of 24 varieties;
वाच्या द्रव्यविषया	of 8 varieties (द्रव्यस्य प्रागः स्वरूपोत्प्रेक्षणमेव);
प्रतीयमाना जातिविषया	of 12 varieties (निमित्तम्यानुपादानं तस्या न संभवति);

प्रतीयमाना गुणविषया of 12 varieties
 प्रतीयमाना क्रियाविषया of 12 varieties
 प्रतीयमाना द्रव्यविषया of 4 varieties

Total 120 varieties

Illustrations for all these varieties, especially the प्रतीयमाना varieties, are not always quotable Jagan nātha's criticism of these manifold varieties is also worth quoting. He says (p. 295)—इह जात्यादयो हि भेदा प्राचामनुरोधादुदाहृता । वस्तुस्तु नैवा चमत्कारे वैलक्षण्यमस्तीत्यनुदाहार्यनैव । चमत्कारवैलक्षण्यं पुनर्हेतुफलस्वरूपालम्बनाना न्यायाना प्रकाराणामेव ।

(iv) For the distinction between उपप्रेषा and उपप्रेक्षितोपमा compare our Note to II 23. Bhoja however, considers (iv 51) उपप्रेषोपमा as उपमागमप्रप्रेषा and says that it is not distinct from उपप्रेषा proper. His example is—

किञ्चिद्व्यपदेशेन तस्मात् स मदन ।

दग्धादग्धमरण्यानी पश्यन् विभावम ॥

अत्र व्यपदेशाल्लेन किञ्चिदुपमानामप्रिमाद्यमभिधाय दर्शनक्रिया उपप्रेष्यत । This however is distinct from the उपमा variety recognised by Dandin.

(v) As to उपप्रेषावयव being उपप्रेषा compare our Notes to II 359.

Notes to II 226-234—(i) This famous discussion of the लिप्पतीव stanza which has been taken over from our author by most subsequent writers such as Ruyyaka, Mammata, Visvanātha Jagannātha etc raises certain side issues which we shall first dispose of. Dandin refers to this stanza as having been already, before his days, the subject of discussion. It cannot therefore be of Dandin's own composition and he cannot be reasonably supposed to have been the author of the work from which the stanza is taken. The next question is to determine the source of the quotation. Until the discovery of Bhaṣya's [Daṇḍīra-]Charuḍatta all were content to assign the Mrichchhakatika, I. 34 as the source for Dandin, but there are reasons to suppose that the Mrichchhakatika is itself an elaboration of the Charuḍatta (compare a paper on the subject

read by me before the First Oriental Conference held at Poona, 1919), and this leaves it an open question as to whether Dandin was indebted to Sūdraka or to Bhāsa. Exact grounds are lacking for determining the question one way or the other; but so much we have gained by the discovery of Bhāsa's plays: we need not any more link the date of Dandin to that of Sūdraka. (or of Bhāsa). If Sūdraka is to be assigned, say to cir. 600 A. D., and if reasons exist to assign Dandin to an earlier date, we can do so by making him refer to Bhāsa who gives our stanza in Chārudatta i. 19 as well as in Bālacharita i. 15. If on the other hand Bhāsa turns out to be a ninth-century play-wright (I have seen this only asserted but not actually proved or even made probable) and if Dandin comes earlier, we can still preserve our countenance and make Dandin borrow from Sūdraka. Dandin here quotes the first half of the stanza. One of our Mss. quotes the full stanza in this place and gives besides another extra stanza which is noticed in the Chitrāmīmāṃsā (p 77). The full stanza is repeated also as [ii. 362] which we regard as an interpolation (see Note to the stanza).

(ii) The word इव is used in उपमा as well as उल्लेख. Compare Note (x) to ii. 14. In the latter half of ii. 227 Dandin is actually quoting the words of Patañjali. See our Sanskrit Commentary.

(iii) The पूर्वपक्ष in ii. 228-229 can be thus exhibited: The stanza लिम्पति तमोद्गानि contains an उपमा with—

उपमान—लिम्पति—~~लेपनव्यापारः~~
 उपमेय—तमत् १०. तमगः अधःप्रमरणं लेपनमिव ।
 साधारणधर्म—लेपन
 वाचक—इव.

~~Here of course one word is made to perform two functions, which is obviously a mistake.~~

(iv) In the above पूर्वपक्ष the verb लिम्पति was interpreted as लेपनव्यापार following the usual practice of the Voīyākaranas or Grammarians. According to them

लिप्तिः अमुस्मिन् अमुस्मिन् लेखनव्यापारः Now we have seen that we cannot make the व्यापार the उपमान Can we make the simile turn upon the subordinate elements of the व्यापार the कर्म and the कर्ता? This is the point considered in li. 230 The answer is in the negative, for if the व्यापारप्रधान interpretation of लिप्तिः is to be retained the गौण factors are lost in the principal and can have no independent locus standi This is quite obvious

बोधोपपत्त्यनुसारम्
Darkness resembles the agent of penning by

(v) The पदम् in li. 231 suggests that, following the Nāyāyikas we should so interpret the verb लिप्तिः as to give a non-subordinate position to the कर्म of the लेखनक्रिया In this view लिप्तिः=अमुस्मिन् कर्म इति पदवत्तन्त्र-केनापुनरुक्तिमान्-कर्ता So the proposed उपमा statement is—

उपमान—लिप्तिरुपा or लेख

उपमेय—तमस

साधारणधर्म—

नाशक—इव

Now the question is, who is the उपर? If the idea is यथा स्विन्न पदम् [11] लिप्तिः तथा तम् अहानि लिप्तिः, we obviously can connect अहानि with the उपमेय alone and not with the उपमान also whereas, as a matter of fact, अहानि seems to be intended in the stanza as going with both Hence Dandin says—इहानि तमसम् (or adopting the variant which also has good ms authority—सगत अहानि तमसम्) Further, the point of similarity between the proposed उपमान and उपमेय (or, adopting the variant, the point in which तमस the उपमेय is compared with the लेख the उपमान) has got to be extraneously supplied It is not actually given in the stanza

(vi) Can we not, as a possible alternative connect अहानि with both the उपमान and the उपमेय proposed in (v) above and in this manner?—यथा कर्ता पदम् अहानि लिप्तिः (or लिप्तिः) तथा तम् अहानि लिप्तिः This would obviate the first difficulty of अहानि तमसम्, but the second difficulty still remains We can, it is true conceivably imagine साधारण or some other characteristic of the लेख as the supposed common dharma but it is fit and

more or less unsatisfactory The common property in an उपमा as Dandin says (II 232), ought to be evident, which is not the case here

(vii) The proper way to understand the verse is not to regard it as containing an उपमा but rather an उपेक्षा The poet intends to ascribe to तमसु the character of a लेपन—the उपश्लेषण or व्यापन is अस्मादिश्वसारस्वतसकलवस्तुमलिनी करणत्वादिनिमित्तेन लेपनादिरूपतया सभावितम् as it has been well observed The word इव accordingly can be a वाच्य of उपेक्षा also

(viii) We have said that the line लिम्पतीव etc contains an उपेक्षा There are however two possible ways of understanding the उपेक्षा We could say that here तम स्तूतुं-अद्वयमेक व्यापन (which is the अनुपात्तविषयप्रस्तुत) नम प्रवर्ति भूषयन्तमसकलवस्तुगान्द्रमलिनीकरणे निमित्तेन (which is also अनुपात्त) तम कर्तुं-अद्वयमेक लेपनतादाम्येन सभाव्यते । Or we could say that here—अद्वयसकलवनवव्यापनानुकूलकृतिमत्तम (the उपात्तविषय) व्यापनेन निमित्तेन (this being अनुपात्त) अद्वयसकलवनवलयनानुकूलकृति मत्कनृतादाम्येन सभाव्यते । The first is the व्याकरण view adopted by Dandin, Mammata Visvanatha Appayya Dikshita and others the second the नैयायिक view countenanced by Alamkarasarvasva Rasagangadhara and other modern texts The difference does not however seem to be very vital Compare Alamkarakaustubha pp 194-195

(ix) Some Mss give here (after II 226 first half) an extra verse which can be thus rendered—

‘The Ocean by its billowy summits, is as if grounding sandal ointment in the form of foam taking that by his hands <rays> the moon is besmearing as it were the Ladies in the form of Quarters

(x) It is usual to render उपेक्षा by Poetic fancy Fancy, however is a lighter product of our plastic or creative faculty which generally concerns itself with associations or combinations of ideas which are remote, recondite, arbitrary, and unexpected, while Ut

prekshā knows of no such limitations At the same time, while a simile is a more or less sustained effort of the imagination to hold two things together in one consciousness with a view to establish a complete picture, an Utprekshā is a passing suggestion of the intended similarity, which may occasionally be very picturesque and which, while it lasts, gives a point of view from which the poet wishes us to understand the fact, the quality, or the action described Hence we would render the word by Poetic-Conception.

Notes to II. 235—(i) The three figures हेतु, सूक्ष्म, and लेख, and in this order, are enumerated by Bhāmaha (ii 86) who however says—हेतुश्च सूक्ष्मो लेखोऽपि नालङ्कारतया मतः ।, the view of Dandin being just the contrary The question about the chronological relation between the two writers cannot be settled either way on the strength of this circumstance alone Compare, however, Notes to 244 below Other writers who recognise all these three figures by these names are भोज (iii 12 iii 21, iv 56) ह्रद (vii 82, vii 98 vii 100), वाग्भट (p 43), and कुल्लयानन्द (stanzas 166, 150, 137) Others recognise one or two of them only, subsuming the remaining under some other figure or figures Dandin illustrates Hetu in ii 236-259, defines and illustrates Sukshma in ii 260-264, and treats of Leśa in ii 265-272

(ii) Hetu is a poetic cause, and Indian Ālamkārikas recognise a number of figures of speech based upon causal relation These are (cp Note (i) to ii 2 also)—अर्थान्तरन्यास (ii 169), विभावना (ii 199), समाहित (ii 298), विशेषोक्ति (ii 323), निदर्शन (ii 348)—amongst the *alamkaras* recognised by Dandin—as also the *alamkaras* known as काव्यलिङ्ग, अनुमान, कारणमाला, अहेतु, विषम विचित्र, समुच्चय, समाधि, व्याघात, अमंगल, etc., not to mention *alamkāras* like दृष्ट-प्रतिशतूपमा or तुल्ययोगिता (where similarity serves to illustrate as well as to corroborate) or some sub varieties like कारणशेष or Mammata's last variety of अतिशयोक्ति (where causal relation comes in only secondarily)

Ignoring the last two groups of alamkāras, and considering first the alamkāras not found in the Kāvya-darsa, it is to be noted that समाधि = समाहित. Dandin preserving the first word for the गुण and the second for the alamkāra Writers like Bhoja (iii 34, iv 44), Ruyyaka (p 163, p 189), and Visvanātha (x 86, x 96), it is true, recognise both समाधि and समाहित as two distinct alamkāras, but the समाहित of the last two writers is a रसालंकार, while we have already commented upon Bhoja's Samādhī as an alamkāra (see Note (ii) to ii 99) About समुच्चय we shall have something to say in the Notes to ii 298, while कारणमाला is only the हेतु with शुद्धलक्षणविचित्र्य super-added The figure अहेतु as recognised by Bhoja (iii 18), Rudrata (ix 54), and वाग्भट (p 44) comes very near to our author's विशेषोक्ति (ii 323) The figure काव्यालिङ्ग (defined by Mammata as हेतोर्वाक्यपदार्थता) is practically the same as Dandin's हेतु while अनुमान is the same हेतु set forth with the usual व्याप्ति and other paraphernalia of a logical inference For the rest compare Notes (i) to (vi) to ii 169 The other figures need not be here considered in details See however Notes on चित्रहेतु varieties

(iii) Dandin has given illustrations for 16 varieties of हेतु of which 14 are illustrations of कारकहेतु and only 2 (viz ii 244, ii 245) are of the ज्ञापकहेतु We have already (p 127 above) explained the distinction between कारक and ज्ञापक हेतु, from which it will be clear that the कारकहेतु (e g वह्नि) normally precedes the कार्य (धूम), while the ज्ञापक is the logical mark or लिङ्ग (e g धूम) which in its most valid form is actually the कार्य of the ज्ञाप्यवस्तु (viz. वह्नि) But a poetic ज्ञापक need not always have that rigorous validity in its व्याप्ति which logic requires For instance in ii 245 the व्याप्ति—यत्र इन्दुपादावाध्यखन्दनाम्भसायसायथ देहाय्मा तत्र कामानुरक्तम्—may conceivably be vitiated in a particular person who is restless, but not by love It is only if the ज्ञापक is the कार्य of the ज्ञाप्य that the व्याप्ति is invariably valid

(iv) An अर्थान्तरन्यास, as we have seen above (p 128), involves a साध्यसाधन relation between two things or वस्तुs. Now although it is true that the most valid form of proof is the one that depends at each stage upon demonstrable causal relation between one thing and another we are not always so rigorously exacting in ordinary life and much less so in poetry. Even analogy is often given and accepted as valid proof. Generally, however, the साध्य and the साधन are related as particular to universal, or vice versa. The particular is the result of the universal by deduction, while the universal is the result of the particular by induction. In अर्थान्तरन्यास, accordingly, the causal relation between the two statements (even where it is demonstrable) is ignored and attention is fixed upon the समर्थसमर्थक relation between them. In a हेतु, even in the ज्ञापक variety, the causal relation is naturally what comes to the fore, and as the two वस्तुs in question are normally two particular objects (e. g. ऊष्मा and दाम in ii 245) and not two statements as in an अर्थान्तरन्यास, the distinction between that figure and ज्ञापकहेतु is generally not very difficult to make.

(v) Some important definitions of हेतु are given below —

Agnipurāṇa (344.29 32)—

सिपाधयिषितार्थस्य हेतुर्भवति साधनम् ।
कारको ज्ञापक इति द्विधा सोप्युपनायते ॥

Bhoja (iii 12)—

नित्याया कारण हेतु कारणो ज्ञापकश्च न ।
अभावश्चिद्हेतुश्च चतुर्वध इहेष्यते ॥

Vagbhata (iv 105)—

गत्रोत्पादयत मच्चिदर्थं कर्तुं प्रकाशयने ।
नचाग्न्यायुक्तिरगौ हेतुस्को बुध्यथा ॥

Rudrata (vii. 82)—

हेतुमता सह हेतोरभिधानमभेदकृद्भवेत् ।
सोलङ्कारो हेतु स्यादन्येभ्य गृह्यभूत ॥

Vāgbhata (p. 43)—

कार्यकारणयोरभेदो हेतु ।

Viśvanatha (x. 64)—

अभेदेनाभिधा हेतुर्हेतोर्हेतुमता सह ।

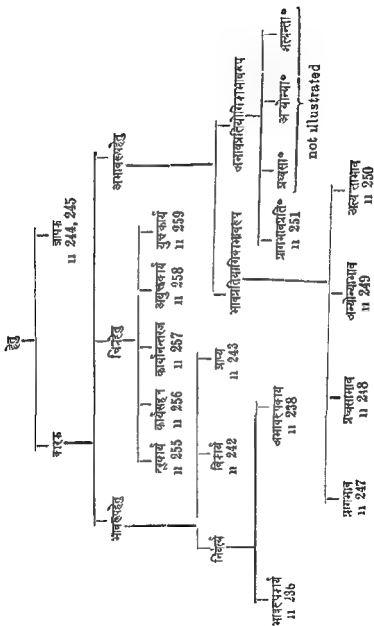
Kuvalayananda (stanzas 166-167)—

हेतोर्हेतुमता सार्धं वर्णन हेतुरप्यते ।

हेतुहेतुमतोरेक्य हेतु केचिन् प्रचक्षते ।

(vi) Of these definitions while the first two and the first given by the Kuvalayanandakara agree with that of Dandin, in the others is distinctly noticeable an attempt to give a special वैचित्र्य to the figure besides the mere fact of one thing being the हेतु of another. Bhamaha, it will be remembered had already raised his voice against the recognition of हेतु as a distinct figure in as much as there was no वक्त्रोक्तपभिधान in it at all and this criticism has so much weighed upon later Ālankarikas that even so astute a writer as Jagannatha questions the validity of काव्यलिङ्ग (which with these later writers does duty for हेतु) as a distinct figure of speech. The view is thus set forth and criticised by Viśvesvara (p. 340 f.)—यत्तु [रसगद्गादौ]—काव्यलिङ्ग नालङ्कार कविप्रतिभानिमित्तवशप्रयुक्तचमत्कारविशेषात्कविच्छित्तिविरहात् । हेतु-हेतुमद्भावस्य लोभसिद्धत्वात् । श्लेषादिसमिधणञन्यस्तु चमत्कार श्लेषप्रयुक्तत्वात् तदस्यैवालङ्कारता कल्पयति न तु काव्यलिङ्गस्य तत्र प्रयोज्यचमत्कारांतराभावादिति तत्तुच्छम् । लोवि स्तत्रेपि कविप्रतिभामात्रन्यतया चमत्कारजनकत्वात् । । एवमुपमादेरप्यलङ्कारत्व न स्यात् सादृश्यस्य वास्तवत्वेन कविप्रतिभारूपित्वेन विरहात् ।

(vii) The sixteen varieties of Hetu illustrated by Dandin are exhibited in the following Tabular statement. Bhoja has elaborated Dandin's own scheme adding minor sub varieties—



Notes to II. 235-237—(i) Bhoja thus explains the illustration—योग्य यथोक्तो मलयमारुतः प्रीत्युत्पादनक्रियासमावेशात् प्रवर्तते नाम कारकहेतुभेदः ।

Notes to II 238-239—(i) Bhoja thus explains the illustration—अत्रैवविषयस्य पवनस्य पथिप्रमाद्यसाधनक्रियायाः कर्तृत्वेनावेशाद्वर्तते नामाद्य कारकहेतुभेदः ।

(ii) In II 239^d the reading आलोचक, as being the *lectio difficilior* and as yielding a very good sense has to be naturally preferred to the other variants available

Notes to II. 240—(i) The threefold division of कर्म here given by Dandin is also to be found in the Vakya padya of Bhartrihari (III 45-88, कर्माधिरार), some pertinent stanzas from the section being—

निर्वर्त्य च विकार्य च प्राप्य च त्रिविधं मतम् ।
 तन्नेप्सितस्य कर्म अनुभोग्यत्वं कल्पितम् ॥ ४५ ॥
 औदासीन्येन वा प्राप्तं यच्च कर्तुं रनीप्सितम् ।
 सहान्तरेणान्यात् यद्यथाप्यन्यपूर्वकम् ॥ ४६ ॥
 मती वा विश्रुता वा प्रकृतिः परिणामिनी ।
 यस्य नाधीयते तस्य निर्वर्त्यं च प्रवक्षते ॥ ४७ ॥
 प्रकृतेस्तु विवक्षाया विचार्यं तद्विदन्वथा ।
 निर्वर्त्यं च विकार्यं च कर्म शास्त्रं प्रदर्शितम् ॥ ४८ ॥
 यदस्माद्यते सदा चमना यत् प्रकाशते ।
 तन्निर्वर्त्यं विचार्यं च कर्म द्वेषा व्ययस्थितम् ॥ ४९ ॥
 प्रकृत्युच्छेदमभूत् त्रिचिक्ताष्टादिभस्मवत् ।
 किञ्चिद्गुणान्तरोत्पत्त्या सुवर्णादिविरारवत् ॥ ५० ॥
 क्रियाकृतविशेषाणां सिद्धिर्यत्र न गम्यते ।
 दर्शनादनुमानाद्वा तत् प्राप्यमिति कथ्यते ॥ ५१ ॥
 विशेषत्रयं सर्वत्र विद्यते दर्शनादिभिः ।
 तेषांचित् तदभिव्यक्तिमिदं त्रिविधविद्यानि ॥ ५२ ॥

यथा जैवमप्यदानं दाम्ने भेदेन दर्शितम् ।
 तथैव कर्माणि भेदेन प्रतिपादितम् ॥ ५३ ॥
 निर्वं या वा विवक्षा वा प्राप्यो वा साधनाधयः ।
 क्रियाणामेव साध्यत्वात् सिद्धरूपाभिवायते ॥ ५४ ॥

(ii) Professor K. B. Pathak (Ind Ant. LI, Oct 1912, p. 237) has argued that this three fold division of कर्म—

unknown both to Pāṇini and Patañjali—was evolved out of Pāṇini's sūtra I. iv. 49 by the genius of Bhartrihari himself, Dandin having borrowed it from Bhartrihari. No definite proof, however, has been adduced to prove that the three-fold division of कर्म was first made by Bhartrihari himself. The fragmentary Berlin Ms. of Bhartrihari's commentary on Patañjali's Mahābhāṣya—the only Ms. of the work hitherto discovered—unfortunately does not go beyond I. i. 55, and we have no other clear evidence one way or the other. Seeing, however, that Bhartrihari himself, as Kielhorn points out (M. Bh., vol. ii, Preface p. 20), had an 'extensive commentorial literature' before him, it is unsafe to assert in the absence of compelling evidence that a particular doctrine originated with Bhartrihari, and to base upon that assertion other chronological superstructure. So far as the evidence goes therefore it is not proved that Dandin lived after 650 A. D., the traditional date of Bhartrihari's death.

(iii) A निर्देयकर्म is कृत् in the sentence भक्षः कृत् करोति । Here the causal activity consists in the manufacture of the कृत्, and its exact nature is determined by the object to be produced. A विस्फारणं is कर्ण in the sentence कर्णमार्गः कर्णं संहरति. Here again the exact nature of the causal operation depends upon the sort of विस्फार or संस्कार effected. As distinct from these is the प्राप्यकर्म, viz. ग्राम in the sentence रामो ग्रामं गति or रामो ग्रामं पश्यति. Here the गमन or दर्शन involves the same kind of activity whether its object is ग्राम or something else. Hence Dandin says that in निर्देय and विस्फार कर्म the हेतुत्व is नर्तयेत्; while in प्राप्य it is generally (ग्राम-सन्देशेन बुद्धिमुत्प-दुःगादिषु च प्राप्येषु तदपेक्षयेन हेतुत्वमिति प्राप्यते—says Ca) नियायेत् only. As a further consequence it follows that in the first two instances other साधन (expressed by other कारक cases) are required; but they are unnecessary for the last. It will be incidentally noted that दर्शन involves the गमन or the issuing out of the चक्षुरेन्द्रिय to its objects, in accordance with the इन्द्रियगत प्राप्यसंज्ञिता theory of sense-perception.

Notes to II. 241-245—(i) In 11 242 the forests have been transformed into poison. A विकार involves a change of form and quality, the inner substance remaining the same.

(ii) Bhoja has given 11 243 as an illustration of what he calls प्रयोजक क्रियानादिये हेतु । For explanation see *Sarasvatikanthabharana*, p 274f

(iii) Dandin has given for प्राप्यकर्म an illustration that depends upon our understanding the doctrine of इन्द्रियाणां प्राप्यकारिता. A straight forward illustration would have used an ordinary verb of motion. This he has done in 11 244, only, mere statements like 'birds are repairing unto their nests' have no poetry if interpreted wholly and solely as containing the statement of a प्राप्यकर्म. Bhamaha criticises such bald or unpoetic statements in the following words (11 87)—

गतोस्तमर्को भ्रातीन्दुर्यान्ति वासाय पक्षिण ।

इत्येवमादि किं काव्यं वार्तामिना प्रवक्षते ॥

(iv) Here an interesting chronological question has been raised. Is Dandin by his words—इतीदमपि साधेव (11 244c)—expressing his dissent from Bhamaha's unjust condemnation of the काव्य, or is Bhamaha criticising Dandin by refusing to allow as poetry what Dandin gives as good poetry. At first blush both views seem to be equally correct, but it seems to us that if one of the two writers is quoting the other at all, it is Bhamaha who is criticising Dandin though it is possible that the verse was one of the floating traditional lines—like many another in Patañjali's *Mahabhashya*—which had been made the object of exposition by several *Alamkarikas* before them. Dandin, we think, gives it as his opinion that the line is unpoetic, and so is not an illustration of कारकहेतु with प्राप्यकर्म. But it can be a good शापकहेतु for indicating the time. Mammaṭa thus brings out the suggestion about the कालानुसारा (P 290)—गतोस्तमर्क इत्येत सपल प्रत्यक्षरसन्देहावसर इति अभिरक्षणमुपक्रम्यतामिति प्राप्तप्रायस्ते प्रेयानिति कर्मस्तरणान्तिवर्गामहे इति नांत्वा विशिष्टरस्यतामिति दूरमाया इति सुरभरो यद् प्रवेदयतामिति सत्तावोधुना न

भजतीति विवेक्यवस्तूनि मंजिंशन्तामिनि नागतोद्यपि प्रेयानित्यादिरनवधिर्व्यङ्ग्योर्थ-
स्तत्र तत्र प्रतिभाति ।

(v) Dandin uses the words इतीदमपि साध्वेव to explain why he has not taken a regular verb implying motion as his illustration for प्राप्यस्मि. A mere motion as that of birds to their nests has no वैचित्र्य if understood as an illustration of a कारस्हेतु with प्राप्यस्मि. But, says he, the instance can be a good illustration for a ज्ञापस्हेतु. After this Dandin proceeds to give a regular example of a ज्ञापस्हेतु in ii. 245. Similarly Bhāmaha can be understood as criticising the line in question even as the illustration of a ज्ञापस्हेतु. It then becomes mere वार्ता, mere report of the weather, and hence void of any alamkāra. The chronological relation between Dandin and Bhāmaha cannot in any case be made to rest upon the doubtful testimony of this passage alone

Notes to II. 246-252—(i) Bhoja quotes from Dandin stanzas ii. 247, 248, 249, 250 and 251. His comments on these are: ii. 247—अत्र विद्यान-व्यातादेः प्रागभावस्य व्यगनादिस्फरणत्वम् । ii 248—अत्र कामरथोन्मादगमनादेः प्रवृत्त्याभावस्य पुष्पाभमानुसंधानस्फरणत्वम् (with the variant गतो for क्षतो) ii 249—अत्र वनानि अघ्नन्ति न गृहार्णवित्यादेरि-
त्तेतराभावस्य मन-प्रमोदस्फरणत्वम् । ii 250—अत्रानालोचितचेष्टितस्यालन्ताभावो विभूतीनां निर्विघ्नवृद्धिहेतुः (with the variants तेषु for तेषां and निर्वि-
घ्न्या विभूतयः for सततं सर्वगपदः). ii 251—अत्र वस्तुन उत्पादः प्राग-
भावाभाव उच्यते । तेनेह महतामप्रगीणामुद्वेदस्य पथिव्यनारीणां मरणे स्फरणत्वम् ।
For a more accurate explanation of the last illustration see our Sanskrit commentary ii. 251⁷. The com-
mentary also gives the other three illustrations not given by Dandin.

Notes to II. 253-254—(i) A चिरहेतु is a violation of the law of Nature. Hence Dandin suggests that the viola-
tion should not be prominently expressed but should be conveyed in a secondary or subdued tone. Otherwise it would be a different figure-of-speech

Notes to II. 255—(1) The example given involves only स्थलकृतदूरता. Bhoja gives also an example of कालकृतदूरता in the verse अनध्वानेन etc quoted by us in our Sanskrit commentary to II 255

(ii) Several writers who do not recognise Hetu as a distinct alamkara designate the स्थलकृतविदूत between कारण and कार्य as a distinct figure of speech known as असगति Mammata thus defines it (p 869)—

भिन्नदेशतयास्य त कार्यकारणभूतयो ।

युगपदमेवोच्येन ख्याति सा स्यादसगति ॥

explaining the point thus in his Vritti—इह यद्दी करण तद्देशमेव कार्यमत्ययमान दृष्टम् यथा धूमादि । यत्र तु हेतुकल्परूपयोरपि धर्मयो केनाप्यतिशयेन नात्रदेशतया युगपदवभासनम् सा तयो स्वभावीत्यतपरस्परसगति स्यादादसगति ।

Notes to II 256—(1) A more familiar example of this variety is—

समगेव समाक्रान्त द्वय द्विरदगामिना ।

तेन सिंहासने विभ्रमस्तिल चारिमण्डलम् ॥

regarding which Bhoja observes—अत्र राज्याभिषेकरिपुमण्डला-क्रमणयोर्हेतुहेतुमद्भावेन सयपि पौर्वापर्ये क्षिप्रकारिवात् तुल्यमेव कार्यकारणभावो विवक्षित । तेन सहनो नामाय चित्रहेतु ।

(ii) The figure can be confused with सहोक्ति (II 352-354) The distinction between the two is explained in our Sanskrit Commentary, p 324, lines 8-10 Compare for the distinction between this figure and the Dipaka variety illustrated in II 106 our Note to this last stanza

(iii) Several later writers have subsumed this चित्र variety under अतिशयोक्ति and particularly that variety of it known as कार्यकारणयो पौर्वापर्यविपर्ययरूपा विपर्यय-र द्विविध कार्यस्य प्राथम्येन सहभावेन चेति—as a commentator explains Thus this variety of अतिशयोक्ति would include also the next or the कार्यानन्तर्य variety of चित्रहेतु

Notes to II 257—(1) Bhoja thus explains the illustration—

अत्र चन्द्रोदयलक्षणादेतो पूर्वकालमेव गणमागच्छ उदाग इति कार्यस्योदयलभ-
म दृष्ट गुणप्रत्याशयणे हेतावतिशय गुणतात्पर्य कार्यान्तरजो नाम चित्रहेतु ।

Notes to II 258-259—(1) The figure called विचित्र as recognised by रुच्यक (who defines it, P 133, as—स्वविपरीतफलनिपत्तये प्रयत्नः), by विश्वनाथ, and by most later writers differs from these two varieties, if at all, only in the circumstance that the कारण is in that figure supposed to be making a voluntary effort to produce an unsuitable effect. When such an effect is produced unexpectedly and disconcerts the agent we have the figures of-speech called विषम in its several varieties, thus defined by Mammata (p 875)—

व्यभिचारीतिवैधर्म्यात् श्रेष्ठो पन्नामियात् ।
 रत्नं क्रियाफलावाप्तिर्नैवानर्थं यद्भवेत् ॥
 गुणक्रियाभ्यां कार्यस्य कारणस्य गुणक्रिये ।
 क्रमेण च विरुद्धे यत् स एष विषमो मतः ॥

or the figure of speech known as व्याघात, if the agent of the unexpected or disconcerting result is different from the original agent. Cp Mammata (p 911)—

यद्यथा साधितं केनाप्यपरेण तद्व्यथा ।
 तथैव यदिधीयेत न व्याघात इति स्मृतः ॥

(11) Bhoja quotes Kavyadarsa ii 83 as an illustration for the अनुक्त variety of चित्रहेतु. Dandin apparently regards the हेतु alamkāra in the stanza as subordinate to the रूपम्. Probably there is a mixture (संश्लिष्ट) of both these figures in that stanza. The अहेतु alamkāra defined by Bhoja is (iii 18)—

वस्तुनो वा स्वभावेन शक्तेवा हानिहेतुना ।
 अदृष्टात्मीयत्वात् स्यादहेतुव्याहतस्तु यः ॥

can also be—यथासम्भवं—subsumed under Dandin's चित्रहेतु

Notes to II. 260-264—(1) Ruyyaka, Rudrata, Mammata, Vagbhata, Visvanatha and most subsequent writers recognise Sukshma as a distinct alamkāra. It is not easy to understand why Bhāmaha found the alamkāra void of वक्रोक्तिः or वैचित्र्य. Sukshma involves a process of inference but it is not to be confused with अप्रसङ्गेतु since the दृष्टव्य is here subtle and discovered only by shrewd observation of gestures or postures.

(ii) A figure-of-speech called पिहित and defined in the कुवलयानन्द (151) as—पिहितं परवृत्तान्तप्रातुः साकृतचेष्टितम् । is very difficult to distinguish from सूक्ष्म. The चन्द्रिकाकार thus formulates the distinction (ibid, p 191)—सूक्ष्मालंकारे पराभिप्रायमवगम्य साकृतचेष्टितेनोत्तरममर्षणम् । पिहितालंकारे तु गुढे परवृत्तान्तं ज्ञात्वा साकृतचेष्टया तत्प्रकाशनमिति भेदो बोध्यः । Normally, however, पिहित is understood differently. Vāgbhata (p 43) defines it as—एकप्राधारे यत्राधेयद्वयस्यैकेनेकं पिथीयते तत् पिहितम् । Rudrata on the other hand defines it as (ix. 50)—

यत्रातिप्रबलतया गुणः समानाधिकरणमममानम् ।
अर्थान्तरं विद्वद्भ्यादकिर्तनमपि तत् पिहितम् ॥

Notes to II. 265-267—(i) In सूक्ष्म there is the discovery of the hidden thing, but not disclosure. In लेख (No. 1) there is (a) a concealing, (b) a discovery leading to imminent disclosure, and (c) an attempt to prevent the disclosure under some other pretext. This figure is known in other writers as व्याजोक्ति defined by Rudrata (p. 174) as—उद्दिष्टवस्तुनिगूहनम् and by Visvanātha (x. 92) as—व्याजोक्तिर्गोपने व्याजादुद्दिष्टस्यापि वस्तुनः । Vāmana's definition (iv. 3. 25)—व्याजस्य सप्रसङ्गस्य व्याजोक्तिः is tantamount to the same thing.

(ii) This figure has to be distinguished from अपहृति (ii 304). As will be clear from Dandin's definition of the latter figure (cp also Note (iii) to ii 95) he does not regard साम्य as the invariable basis of an अपहृति; and so the usual distinction between these two figures cannot be stated as it is generally stated by commentators—साम्यमूलमपहृत्योपहृतिः । अत्र (i = [व्याजोक्ति or लेख]) तु न साम्यविवक्षेति भेदः । We can perhaps formulate the distinction between them by saying that in an अपहृति neither the thing negated nor the thing asserted is anything like subtle or mysterious. In लेख the subtlety of the thing constitutes the very essence of the figure.

(iii) Vāmana's example for the figure is—

सत्त्वन्द्राशु (v l. २३३) शोरेण वाताविद्धेन भामिनि ।
वाशपुष्पलेनेर्दं साश्रुपात मुल वृत्तम् (v. l. मम) ॥

This is from Bhāsa's Svapnavāsavadattā (iv. 7) Our example (ii. 267) uses the same व्याज but under entirely different circumstances.

Notes to II. 268-272 —(i) Writers who define लेश in the alternative way mentioned are—

1. Bhoja (iv. 56)—

दोषस्य यो गुणीभावो दोषीभावो गुणस्य यः ।
न लेशः स्यात् ततो गान्धा व्याजस्तुतिरपीष्यते ॥

Rudrata (vii 100)—

दोषीभावो यस्मिन् गुणस्य दोषस्य वा गुणीभावः ।
अभिधीयते तथाविधकर्मनिमित्तः न लेशः स्यात् ॥

Kuvalayananda (137)—

लेशः स्याद्दोषगुणयोरुणदोषन्द्वयपनम् ।

Vagbhata (p. 43)—

कार्यतो गुणदोषविपर्ययो लेशः ।

and Jagannātha (p. 512)—

गुणस्यानिष्टमाधनतया दोषत्वेन दोषस्येष्टसाधनतया गुणत्वेन . . .
लेशः ।

But none of these writers are earlier than Dandin, and it is difficult to ascertain what writers Dandin designates by एके. Bhāmaha cannot be one of them, as he rejects लेश in both the alternative forms.

(ii) Bhoja already has raised the question of the distinction of this figure from व्याजस्तुति (ii 343). We have already quoted the view of Appayya Dīkshita on the point in our Sanskrit Commentary (p. 269¹³—p. 270¹⁴) Dandin who recognises both लेश (No 2) and व्याजस्तुति as distinct figures makes the distinction turn naturally upon the word लेशः in ii. 268. The Nāṭya-kāraṇaustubha (p 407 f.) would subsume लेश (No. 2) under व्यापात, an alamkāra not recognised by Dandin.

(iii) The निन्दा or स्तुति may at times involve a similarity between things; and Bhoja accordingly gives

examples involving what he calls a समासोक्ति and also not involving it (see p. 409). For further remarks see Notes to ii. 343.

Notes to II. 273-274—(i) Except Bharata, Agnipurāṇa, Hemachandra, and Alamkārasekhara this figure-of-speech is recognised by all extant writers. Some distinctive definitions may here be collected—

Bhāmaha (ii. 89) and Udbhata (p. 42)—

भयसामुपदिष्टानामर्थानामतथर्मणाम् ।

क्रमशो योलुनिर्देशो यथाभंग्यं तदुच्यते ॥

Rudrata (vii. 34)—

निर्दिश्यन्ते यस्मिन्नर्था विविधा यथैव परिपाठ्याः ।

पुनरपि तत्प्रतिबद्धास्तथैव तत् स्याद्यथार्थमव्ययम् ॥

Vāmana (iv. 3. 17)—

उपमेयोपमानानां क्रमसंबन्धः क्रमः ।

* Bhoja (iv. 79)—

शब्दस्य यदि वार्थस्य द्वयोरप्यनयोरयः ।

भग्नं परिपाठ्या यत् क्रमः स परिकीर्तितः ॥

and Mammata (p. 803)—

यथासंख्यं क्रमेणैव क्रमिकतया समन्वयः ।

(ii) It will be noticed that while Vāmana requires that the things mentioned in succession should have between them a relation of similarity, Bhāmaha contrarywise holds that the things should not be so related. Jagannātha, as also Hemachandra before him, argues (p. 478) that यथासंख्यं should not be recognised as a distinct figure. His words are—यथासंख्यमलंकारपदवीमेव तावत् कथमारोद्धं प्रभवतीति तु विचारणीयम् । न ह्यस्मिन्नेकमिदं कचिप्रतिभानिमित्तत्वस्यालंकारताजीवानोद्देशतोऽप्युपलब्धिरस्ति येनालंकारव्यपदेशो मनागपि स्थाने स्यात् । अतोपक्रमारूपदोषाभाव एव यथासंख्यम् । Vāmana's requirement of similarity would probably supply the element of वैचित्र्य needed for the figure. It is however a fact that quite apart from the similarity there is a charm even in the orderly succession of things, and hence the alamkāra deserves to be recognised as an independent alamkāra.

Notes to II. 275—(i) Dandin now defines together a group of three *Ālamkaras* known as रसालङ्कारः Bhamaha (iii 1-7) and Udbhata (p 49, generally following Bhamaha in his treatment) are alone amongst ancient writers to recognise these three *alamkaras* in the sense in which Dandin understands them Ruyyaka (P 18) Visvanatha (x 95-96) and one or two later will re-accept these *alamkaras* and even add to their number the *alamkaras* designated as Samāhita, Bhāvodaya, Bhavasamdhī, and Bhavasabalata (see Kuvalayanandachandrika on stanzas 169f), but they have radically altered the nature of these figures in as much as they require that in these figures the रस, भाव, etc ought to be introduced in subordination to another वाक्यार्थ and not prominently and for their own sake This view was first propounded by the author of the *ध्वनिसारिखा* (op ii 5, p 71)—

प्रधानेन्यत्र वाक्यार्थे यत्राह तु रसादयः ।

वाक्ये तस्मिन्मलकारो रसादिरिति मे मतिः ॥

Ānandavardhana's *Āloka* on this *kārika* runs as follows —यद्यपि रसवदलङ्कारस्यान्येर्देशितो विषयस्तथापि यस्मिन् वाक्ये प्रधानतया न्योयोर्धो वाक्यार्थो भूतस्तस्य चाङ्गभूता ये रसादयस्ते रसादेरलङ्कारस्य विषय इति गामकीन पक्षः । Dandin, Bhamaha, or some predecessor of them is perhaps intended to be alluded to in the *kārika* in question Abhinavagupta in his *ध्वन्यालोकलोचन* to the passage actually mentions Bhamaha Our Sanskrit Commentary on ii 275 lines 123ff quotes Premachandra's attempt to defend the position taken by Dandin and Bhamaha as against the new school

(ii) We have explained in a general way in our Note (i) to i 18 the nature of *Rasa*, but it is necessary to afford a detailed exposition of the theory of *Rasas* in all its bearings Poetry consists of two elements words and sense (ignoring the question of their relative prominence) Now there are excellences and defects belonging to words and to sense and these are treated at great length in the works of the earlier *Ālamkārikas* They were considered as character-

istics inherent in the "body" of poetry. Dandin calls them *गुण*s or life-breaths (i. 42). And as a body can have extraneous ornaments to set forth its natural charm so poetry also had its "ornaments" or *alamkāras*, these being specific turns of expression or thought which could not be covered by the usual *गुण*s (and *दोष*s). For a time advance in the science of Poetics consisted mainly in an elaboration of the *गुण*s and *अलंकार*s, their number and mutual distinction. The next step of importance taken was the formulation of the doctrine of *रीति*s or styles. It was probably discovered that certain schools, courts, or literary coteries developed only specific *gunas* and *alamkāras* to the exclusion of others; and as these originally were confined to definite territorial divisions the styles cultivated by them got the nicknames of वेदभी, गौडी, पद्माली, etc. This may have led to emulation which in time degenerated into jealousy and animosity; and the ultimate compromise effected only ended in the doctrine that all the *रीति*s had each an element of good and of evil in it.

(iii) All this time however no attempt was made to explain why certain *गुण*s or *अलंकार*s afford pleasure more than others. A mere external labelling and classification was naturally felt to be inadequate in a science of *Æsthetics*. Help was sought at first from the sister science of *Dramaturgy*. The *Nāṭyaśāstra* had led down the *Sūtra*—विभावानुभावव्यभिचारिभोगाद्वननिपासिः (Adhyāya vi, p 62, where this ancient theory is quoted and explained). The generating and intensifying factors (आलम्ब्य and उद्दीपन विभाव) are सीता, शत्रुघ्न, etc. and वसन्त, ज्योत्स्ना, मेघोदय, etc. And they produce in राम, दुष्यन्त etc. in the first place one or more of the 8 सात्विक अस्तुभास, which are somewhat involuntary and physiological in origin, and along with them a number of psychological moods or feelings through which the hero passes. These latter are some of them dominant feelings or *स्वाविभाव*s of which there are nine enumerated; and some, concurrent feelings or *व्यभिचारि* of

which no less than 33 are enumerated. The अनुभावs, स्थायिभावs and व्यभिचारिभावs together make up the 49 (50) kinds of भावs, and these भावs, belonging to राम, दुष्यन्त, etc. (or to the actors representing them), called into existence by definite "factors," produce in the audience by sympathy the nine रसs or sentiments. This is the theory of the Nāṭyaśāstra which can be graphically thus presented:—

आलम्ब्यन् उद्दीपन	{ विभावs produce (in Actor)	[8 सात्त्विक अनुभावs 8 (9) स्थायिभावs 33 व्यभिचारिन्s]	produce 8(9) रसs (in Audience)

The eight अनुभावs are enumerated in our Sanskrit Com ii. 275⁷⁴⁻⁷⁶, the स्थायिभावs in ii 275⁷⁷⁻⁷⁹, and व्यभिचारिन्s in ii. 275⁸⁰⁻⁸⁹. The eight (or nine) रसs correspond to the nine स्थायिभावs—

रति to शृङ्गार	क्रोध to रोद	शुश्रूषा to बाल्य
हान to हास्य	उत्साह to वीर	विस्मय to अद्भुत
शोक to वरुण	भय to भयानक	[निर्वेद to शान्त]

(iv) Dandin is aware of the existence of the रस theory (cp. i. 51, ii. 280, iii 170, and especially the last passage) but he did not know how to organically incorporate it with his theory of Poetics. Accordingly he merely gives a recognition to the रस theory by introducing a new variety of अलंकारs for cases where the रसs for their own sake were pre-eminently developed in a poem which was otherwise devoid of the usual गुणs or अलंकारs. The रस comes in for recognition also in connection with Dandin's treatment of मातुर्य (i. 51). This was merely borrowing a feather from the sister science. Rāsa is of the nature of an inner consciousness (hence called चरणा), and it is evident that it can be felt even in poems not containing the रसार्त्त alamkāra. Some Ālamkārikas, as we saw, tried to get out of the problem by recognising रसार्त्त alamkāra only in those cases where the रस is felt as being subordinated to the वाक्यार्थ proper.

(v) The real solution of the matter came from the grammarians. If poetry consists of words having specific sense (or words and sense), it is necessary to

determine at first the varieties of sense or अर्थ There is the expressed sense or the वाच्यार्थ and the figurative or indicative sense or रस्यार्थ In the stock instance गङ्गा means literally and primarily the stream, which is the वाच्यार्थ But in statements like गङ्गाया ग्राम the word must mean not the stream but the bank This is the secondary significance of the word or its रस्यार्थ Now why should a person be prompted to say गङ्गाया ग्राम instead of गङ्गाते ग्राम ? Clearly there must be a प्रयोजन (ignoring for the moment the few cases where रुढि overpowers it), and this was discovered to be the intention to bring out the जेष्ठ, पारन्तव्य and other qualities inherent in the ग्राम by reason of its proximity to the stream The प्रयोजन of a स्थाना is therefore the व्यङ्ग्य sense In cases like the above where the वाच्य and the रस्य senses can be clearly distinguished from the व्यङ्ग्य sense there is no difficulty of any kind But there are cases where the व्यङ्ग्य is अगलक्ष्यम् where the statement as a whole brings in a subtle suggestion without our being able to locate it as resulting from some specific word or words and all रस could now come in under the असलक्ष्यक्रमव्यङ्ग्य

(vi) One inevitable consequence of the share which the grammarians had in the formulation of the ध्वनि theory was the adoption of their स्फोट theory by the Ālankārikas Anandavardhana in his ध्वन्यालोक (p 47 48) clearly recognises this indebtedness He says—प्रथमं हि विद्वांसो वेगाकरणा व्याकरणमूलात् सर्वविद्यानाम् । ते च श्रूयमाणेषु वर्णेषु ध्वनिरिति व्यवहरन्ति । तथेवायम्भतानुसारिणि सूरिणि कान्यतत्त्वार्थदर्शि भिवाच्यवाचकमैत्रि शब्दामा वाच्यमिति व्यपदिश्यते व्यञ्जकत्वसाम्याद्ध्वनिरित्युक्तम् । In other words —

वेगा० call शब्द = चनि as being the व्यञ्जक of स्फोट (to which गकारादि sounds are subordinate)

आल० call शब्दार्थ = ध्वनि as being the व्यञ्जक of व्यङ्ग्य (to which the वाच्य sense is subordinate)

This means that there is no उपपत्ति but only an अभिव्यक्ति of the रस That is to say, the gestures and movements of the actor can prevail over you only if you are सहृदय and have once experienced feelings and emo

tions answerable to those depicted or enacted. The Alamkarikas who followed this view of the case naturally gave no independent place to रसम् and other Alamkaras. If Mammata in one place (Ul'āsa i p 23) mentions the रसम् it is भामहभण्डोद्भूत प्रकृतिचिह्ननालङ्कारिकमतेन, as a commentator explains it.

(vii) If शब्द (or शब्दार्थ) be the body and गुण the life-breaths of poetry, the question—what is the soul of poetry—which is naturally suggested by the metaphor is answered (i) by Vamana (I ii 6) as रीतिरात्मा काव्यस्य, (ii) by the ध्वनि school (ध्वनिसारिका 1) as काव्यस्यात्मा ध्वनि and (iii) by Visvanatha (i 3) as वाच्य रसात्मकं काव्यम्. On this point compare Notes to i 10. The question can have only an academic interest once we have realised the function of रस, रीति or ध्वनि in poetry.

(viii) How रस is produced in the heart of the सहृदय अङ्ग its exact *modus operandi*, has given rise to a number of divergent views which it would take us too far afield to discuss here in detail. Consult on the question ध्वन्यालोकलेखन p 69, Mammata, Ul'āsa iv, pp 101-111, and Rasagangādhara pp 22-31.

(ix) The distinction between प्रेयम्, रसवत्, and ऊर्जस्विन् can be thus formulated. If the 50 भावः described above (Note iii) are any of them produced by certain विभावः the nature of which prevents the manifestation of a corresponding full-fledged रस in the audience or the reader—when for instance, the स्वायम्भाव called रति is produced not by some lady love but by शुक्र देव वृषति, पुत्र, etc.—we have an incomplete रस or rather अप्राप्तस्वायम्भावः, which gives rise to प्रेयोलङ्कार. The alamkāra is sometimes called भाग्यलङ्कार also—cp अलङ्कारमयम् p 189. A रसवत् alamkāra of course exhibits the विभावः, अनुभावः, and व्यभिचारिन्ः in regular sequence. As Bhāmaha says (iii 6) रसाद्विभक्तं रसं रसवत् रसवत् रसवत् रसवत् रसवत्. Finally an ऊर्जस्विन् exhibits an inchoate Rasa (as in Preyas) or a full fledged Rasa (as in Rasavat) but the manner of exteriorisation adopted is अङ्गीत इति प्रगतिरिति is in flagrant opposition to the normal or the conventional, purposely with a view to stamp one's own individuality upon it. Thus in the

example given (ii 293-4) to allow an enemy hemmed in battle to depart is what is unexpected, but the hero does it owing to his over-weening self confidence

Notes to II 276-277—(i) The same example is given by Bhamaha iii 5 On also our Note (iii) to ii 37 The verse seems to be an adaptation of the last verse in the 92nd Adhyāya of the Udyogaparvan It is difficult to ascertain whether the adaptation was the work of Bhāmaha or of Dandin or of an unknown predecessor of both The example illustrates the प्रीति of विदुर for श्रीकृष्ण and also of श्रीकृष्ण for विदुर

Notes to II 278-279—(i) The example illustrates the प्रीति on the side of the King alone The धृतानुवालिनी gives us this information about the King—रातवर्मा नाम केरलानामधिपतिरसन्तशिवाक्त । सोऽपि दिग्विजयमेव कैलासं प्राप्त पाट्टपतमन्त्रेण पशुपतिं त्र्यम्बरमाराध्य दृष्टवान् । The Keralas are mentioned in Rock Edict II of Asoka Their most ancient capital was Vanji or Vanchi about 28 miles from Cochin on the Malabar Coast But as our knowledge of their genealogy is almost nil Dandin's mention of a king of that line—supposing he really belongs to that line—gives us no solid ground for any chronological conclusion On the other hand Dandin in iii 114 mentions a city with a name of 5 varnas, the middle one being a nasal, where rule kings with a name of 8 वर्णस Here although the city could be वञ्जी or वञ्जी (the capital of ancient Kerala) as well as काञ्ची (Conjeeveram) the capital of the Pallavas, yet the name पञ्जा consists of 3 वर्णस (including the visarga) while the Kerala kings even adopting their ancient local name of 'Cheralādan' do not give the required number of varnas In the present state of our knowledge therefore *Dandin seems to have* definitely alluded to the Pallavas of Kanchi and the temptation to regard रातवर्मन् as a Pallava king is irresistible Unfortunately, in the published names of the Pallava kings there is none of this name but if the variant रातवर्मन् is adopted we can identify him

with नरसिंहवर्मा II who had राजमिहवर्मा as his other name Narasimhavarman's date is A. D. 690-715 (see G. Jouveau Dubreul, Ancient History of the Deccan p. 70) and he is described as a devout Śaiva and as a builder of several Śiva temples including the noble Kailāśa-nātha temple (Indian Antiquary for 1912 p. 90-92) Hiuen Tsang who visited Kanchi in A. D. 640 during the reign of Narasimhavarman I (630-668) affords some testimony for the triumph of Śaivism at the time.

(11) In partial variance with this we have the testimony of the Ms. of अवतिसुन्दरीयागार (Report of the Peripatetic Party of the Government Or. Ms. Library, Madras, for the years 1916-19 Ms. No. 194) which connects Dandin's grandfather with the Pallava king Simhavishnu (575-600) thus making Dandin a contemporary of Narasimhavarman I (630-668). The pertinent verses from the poem (copied down on the occasion of the First Oriental Conference in Poona where the Ms. was amongst the exhibits) may here be given —

इति प्रागाद्विस्तारमस्तब्धो गतः पुरी ।
प्राग्विस्तारमस्तब्धो गतः पुरी ॥

तस्यां ननु बुधमातृस्तब्धमिदं विपन्नम् ।
एवमुक्त्वा महीपातः सिंहविण्णरिति श्रुत्वा ॥

अद्वयं गतस्तं गतस्तं गतस्तं ॥
उदयति मर्त्यपात्रमुपनीष्यत्यर्थम् ॥

भुजे गतस्तु गतस्तु गतस्तु ॥
अद्वयं गतस्तं गतस्तं गतस्तं ॥
अद्वयं गतस्तं गतस्तं गतस्तं ॥

इति गतस्तु गतस्तु गतस्तु ॥
अद्वयं गतस्तं गतस्तं गतस्तं ॥
अद्वयं गतस्तं गतस्तं गतस्तं ॥

तस्यां गतस्तु गतस्तु गतस्तु ॥
अद्वयं गतस्तं गतस्तं गतस्तं ॥

स मेधावी कविर्विद्वान् भारवि (वि) प्रभव गिराम् ।
अनुरायाकरोन्मेत्री नरेन्द्रे विष्णुवर्धने ॥

तस्यान्तिके वसत्येव तेनार्यैर्यमुदीहिता ॥
इति श्रुत्वा महीपालस्तदालोकनलोलुप ।

नृपनिर्ग धनिर्दिष्टे प्रकृष्टनिभवे गृहे ।
बहूत पैतृका वृत्तिं तस्यासीत् तनयत्रयम् ॥
मनोरथाह्वयस्तेषां मथ्यमा बङ्गवशम् (?) ।
ततस्तन्नाथत्वार स्रष्टुर्वेदा इवामवन् ॥
श्रीवीरभद्र इत्येषां ।
यवीयानस्या च श्लाघ्या गौरी नामाश्वत् प्रिया ॥
तत कथंचिन् सा गौरी द्विजाधिपशितामणे ।
शुमार दण्डिनामान व्यक्तशक्तिमजाजनत् ॥
स बाल एव मात्रा च पित्रा चापि व्ययुज्यत ।
अयुज्यत गरीयस्या सरस्वत्या श्रुतेन च ॥
सविक्रिये पुरे तस्मिन् परचक्रोपरोधत ।
स चचार शुभाचार सर्वोर्मुर्षीमुदारधी ॥

अथाहूत क्षितीशेन प्रशातोपद्रवे पुरे ।
स्वमुहद्वधुमायस्य स भेजे निजमास्पदम् ॥

The story goes on to mention a visit which Dandin subsequently pays to the temple of Vishnu in Mahā-mallapuram in Keral country adjoining the sea—

महामत्रपुरे देव स्वेर बारिधिसनिधौ ।
आस्ते मुकुन्द सानन्द पणीन्द्र इव मन्दिरे ॥

(iii) We need not of course take all the gossiping tales in the *अवन्तिमुन्दरीकथा* as sober history but the present story has some verisimilitude about it. Dandin is here made a contemporary of Simhavishnu's successors Mahendravarman I (600-630) and Narasimhavarman I (630-668), the first of whom is famous as the king under whose orders were constructed the remarkable monolithic temples known as the 'Seven Pagodas' at Mamallapuram (see Smith's *Early History*, 3rd ed., p. 474). The trouble hinted at in the last verse above quoted is therefore probably the invasion of the Pallava

country by the Chalukya monarch, Pulakesin II, about 609 or 610 Pulakesin was victorious at first, but was later defeated by Narasimbavarman I in 642 A D Mahendravarman is reported to have been a Jain originally, and to have been converted to faith in Siva by a famous Tamil saint If therefore we can imagine that सतवर्मन् is a poetic variant for महेन्द्रवर्मन् or that महेन्द्रवर्मन् bore सतवर्मन् as an additional name, we have here all the evidence that we can expect from tradition for placing Dandin at the court of the Pallavas of Kāñchi in the first half of the 7th century And as the Pallava power was at its height during this very period, their kingdom might have at this time included the old Chera or Kerala country We may add that the King Vishnuvardhana mentioned in the earlier part of the extract can be the prince Vishnuvardhana who founded, about A D 615, the line of the Eastern Chalukyas Ānandapura the city I am unable to identify

(iv) The eight forms of manifestation mentioned in ii 278 are of course the same as the अष्टविधा तनु or प्रकृति alluded to by Kalidasa in the benedictory verse of the Śikuntala

Notes to II 280-281—(i) Dandin is now going to give in succession the illustrations for रमन्, a separate one for each रम

(ii) Our M^c N, in a different hand, gives the marginal note identifying अवन्ती with वसवदत्ता Vāsavadattā was an Avantī Princess, compare Svapnavāsavadattā V 5 An interesting question is to determine whether Dandin is referring to Bhāsa Definite indications are unfortunately lacking The pretended burning of Vāsavadattā at Lāvāṇaka is an old story not invented by Bhāsa Many dramatists besides Bhāsa have worked on the theme Tāpasavatsarāja is a play later than Ratnāvalī (see the account given by Hultsch in Nach K. W. Gott 1885) Abhinavagupta in his Nāṭya-vedavivṛiti (Madras Ms, vol iii, p 11) speaks of a play

of Subandhu dealing with the story of उदयन and वासवदत्ता. His exact words are— तत्रास्य बहुतरंग्यापिनो बहुगर्भस्वप्रायिततुल्यस्व नाट्यायितस्योदाहरणं महाकविमुक्कन्धुनिपक्षो वासवदत्तानाट्यधारय (?) समस्त एव प्रयोगः । तत्र हि विन्दुस्वर प्रयोज्यवस्तुन उदयनचरिते सामाजिकीकृतोपुदयनो वासवदत्ताचेष्टिते तत्र ह्युदयने सामाजिकीकृते सूत्रधारप्रयोग — तव मुचरितेरेव जयतीति । तत उदयन — कुतो मम मुचरितानीति सास्र विलपति । From this it appears that this particular play made use of a play-within-the-play in the *dénouement*. There is also a newly discovered play called *Vinavasavadatta* (?) affording analogy in construction with the Bhasa plays. Besides there are the *आट्यायिका*s dealing with the story of *Vasavadatta* which were probably known even to the author of *Vyakaranamrabhashya* (see Kielhorn's ed. vol. II, p. 284) which however could not have contained a verse like the one given by Dandin. Seeing that Bhasa's *Svapnavasavadatta* does not contain the present verse, it is perhaps possible that Dandin is here alluding to the unknown play of Subandhu referred to by *Abhinavagupta* or to some other unknown work.

(iii) In the variants to II 280 read— 'R, II, सैषा तन्यी P, Rn, instead of 'P, R, II'.

(iv) The following quotation from Abhinavagupta's *Nāṭyaśāstra* (Madras ms p 204) is worth noting—
चिरतनानां आयमेव पक्षः । तथाहि दृष्टिना स्वा(स्ता?)कारलक्षणे-यथादि-
रति श्रद्धारता मताः रूपानुययोगेनेति । अधिगम्य परां शक्तिं कोपो रोद्रात्मतां
मत्त इत्यादि ५ ।

Notes to II 282-285—(1) The stanza in 282, and in 284 are apparently of Dandin's own composition, and the same explanation might have been available in the case of II 280 also.

Notes to II 286—(i) The stanza is undoubtedly reminiscent of *Raghuvansa* viii 57—

तत्रागमोर्दि ३ गृह् दूयत यद्वर्गा १५ ।

तद्विदुः प्रियमन्युने ॥ ५ ॥ यद्वा यामोहं विनाशितोदयम् ॥

Notes to II. 287-291—(i) It is difficult exactly to perceive the point of ii 290. Possibly एषा is not to be construed with नन्दनशासिनाम् but rather refers to certain denizens of heaven that are the topic on hand. The poet is struck to find all their wants answered by a mere tree.

Notes to II. 292—(i) Having introduced रम्य as constituting the essence of a variety of Alamkāra as well as of guṇa, Dandin guards against the possibility of every माधुर्यगुणवत् शब्द necessarily containing the रसवदलंकार, and vice versa. In माधुर्य the emphasis is primarily upon अप्रामाण्यता.

(ii) Dandin apparently recognises only 8 रसाः, ignoring शान्तिः, the ninth. This is in conformity with the older view; compare नाट्यशास्त्र vii. 98.

Notes to II. 293-294—(i) Udbhata thus defines ऊर्जस्विन् (p. 51)—

अनौचित्यप्रवृत्तानां कामरौघादिकारणात् ।
भाषानां च रसानां च यन्म ऊर्जस्वि कथ्यते ॥

A good example of it is Mālatīmādhava iii. 12—

धत्ते चक्षुर्भुजुलिनि रणरौघेविले शालनूते
मार्गे गान् क्षिपति मृगुलामोदगर्भस्य बायोः ।
दादृप्रेम्णा सरतिसिनीपत्रमात्रोत्तरीय-
स्ताम्यमूर्तिः धयति बहुशो मूरयवे चन्द्रपादान् ॥

where Mādhava the desperate lover seeks the very objects that ordinarily lovers would carefully avoid, he being regardless of life and callous to all suffering.

Notes to II. 295-297—(i) Vāmana is the only other writer besides भरत who does not recognise पर्यायोक्त. Bhoja and Rudraṭa designate it as simply पर्याय, a name which some writers reserve for a distinct alamkāra not recognised by Dandin. A few leading definitions are here assembled—

Agnipurāṇa (345 18) and Bhāmaha (iii. 8)—

पर्यायोक्तं यदन्येन प्रत्ययेणाभिधीयते ।

Udbhaṭa (p 51) adds the extra line—

वाच्यवाचनरुतिभ्या व्युत्थेनावगमात्मना ॥

Rudrata (vii 42)

वरतु विवक्षितवस्तुप्रतिपादनशक्तममदृश तस्य ।
यदजनकप्रजन्म वा तत्कथन यत् स पर्याय ॥

Bhoja (iv 80)—

मिथ यदुक्तिमङ्गिर्वाचसरो य स सूरिभि ।
निरासाद्भोव साक्षाद्भ पयाय इति गीयते ॥

Ruyyaka (p iii)—

गम्यस्यापि भद्रघन्तरेणभिधान पर्यायोक्तम् ।

Mammata (Ullāsa x p 828)—

पर्यायोक्त विना वाच्यवाचरत्वेन यद्वच ।

Vagbhata (iv 108)—

अतत्परतया यत्र कल्प्यमानेन वस्तुना ।
विवक्षित प्रतीयेत पर्यायोक्तिरिय तथा ॥

Vāgbhaṭa (p 36)—

अभिधाभिधान पर्यायोक्ति ।

Hemachandra (p 263)—

व्यङ्ग्यव्योक्ति पर्यायोक्तम् ।

Prataparudriya (p 446)—

कारणं गम्यते यत्र प्रस्तुतात् कार्यवर्णनात् ।
प्रस्तुतत्वेन समर्थं तत् पर्यायोक्तमुच्यते ॥

Ekāvali (viii 29)—

यत्र व्यङ्ग्यस्य सतो हेतोः कार्यभिधानमद्वीभि ।
स्यादभिधान अधिय पर्यायोक्त निदुस्तदिदम् ॥

Sāhityadarpana (x 61)—

पर्यायोक्त यदा भद्रया व्यङ्ग्यमेवाभिधीयते ।

Kuvalayaśānanda (67)—

पर्यायोक्त तु गम्यस्य वचो भद्रयतराश्रयम् ।

and Jagannātha (p 409)—

(निमित्तस्यार्थस्य भद्रघन्तरेण प्रतिपादनम् ।

(ii) Most of the definitions (except those of Bhaṁmaha or Bhoja) contemplate the necessity of distinguishing an ordinary case of व्यञ्जना from पर्यायोक्त. Thus गङ्गाया ग्राम is a round about way of saying that the ग्राम is cool and holy, but it is a case of pure ध्वनि or suggestion, and not an instance of पर्यायोक्त. Why? Dandin, Bhaṁmaha, and the earlier writers would answer that there is no poetic pretext (मिथ, प्रसर) that makes the periphrasis peculiarly charming. Writers who adopted the ध्वनि theory would reply that if the sentence is uttered merely with the primary purpose of telling us just the location of the village, and consequently if the शैत्य and पावनत्व come in only by way of a back door suggestion, then it is not पर्यायोक्त. If, however, the direct object of the speaker were to tell us that the ग्राम is शैत्यपादाविशिष्ट, and if the writer merely says गङ्गाया ग्राम or even गङ्गातीरे ग्राम with an emphasis on गङ्गा the case does not differ from an ordinary पर्यायोक्त except that the instance is चमत्कृतिशून्य or unpoetic perhaps. In other words in पर्यायोक्त the व्यङ्ग्यार्थ (शैत्यादि) is itself the वाच्यार्थ or primarily intended, though it is not conveyed as a वाच्यार्थ, but only प्रसरान्तरेण. Mammata means the same thing when he writes in his Vṛtta—यदेवोच्यते तदेव व्यङ्ग्यम् यथा ॥ व्यङ्ग्यं न तयोच्यते । Compare also the प्रदीप on the passage —अत्र सप्रति व्यङ्ग्योर्थे अतिस्फुटतया न तथातिशये यथा उक्तेरेधिष्मिमिति न ध्वनिवत् नापि गुणीभूतव्यङ्ग्यव्यम् ।

(iii) Ruyyaka Viḍyanātha and Viḍyadhara go a step further. They not only require that the पर्यायोक्त should convey the गम्य or the व्यङ्ग्य sense primarily, but also that the exact mode or प्रसर of conveying it be by describing the effects of it, or the cause of it or by an analogue of it—the last two modes being recognised by Jagannātha. Compare the Rasagangadhara (p 415)—अर्थं चालसारं क्वचित् कारणेन वाच्येन कार्यस्य गम्यत्वे क्वचित् वाद्येन सागणस्य क्वचिदुभयोदासीनेन यद्यधिमार्गणं यद्यपि तस्य चेति निरूपविषयः । This last is a limitation of the sphere of the figure which is not generally recognised.

(iv) Paryāyokta along with two or three other alamkāras has played in the hands of Bhaṁmaha and

others the same role that was subsequently assigned to भवनि Jagannātha (p 415) observes on the point as follows— वनिपारात् प्रचीनैर्माहोद्भूतप्रभृतिभिः स्वप्रयेषु कुत्रापि भवनिगुणा भूतव्यङ्ग्यादिशब्दा न प्रयुक्ता इत्यावतरेव तैव्याद्याद्या न स्वीक्रियत इत्याधुनि साना वाचायुक्तिरयुक्तेन यत् समामोक्तिव्याप्तस्तुत्यप्रस्तुतप्रशसायलकारनिरूपणन भियन्तोपि गुणाभूतव्यङ्ग्यभदास्तेष्वपि निरूपिता । अपरथ सन्तोपि व्यङ्ग्यप्रपञ्च पर्यायोक्तकुक्षो निक्षिप्त । न ह्यनुमयसिद्धार्यो बालनाप्यपह तु शक्यते । ध्वन्यादि-शब्दे परव्यवहारो न कृत । न ह्यतावतानर्हीकारो भवनि ।

(v) The sense intended to be conveyed and the sense actually expressed by the words used in a Parayayokta (as Dandin understands the figure) are both of them प्रस्तुत but they are not therefore of co ordinate or equal importance and there is not between the two any relation of सारस्य etc., as there is in Samāṅgī (including under the figure अप्रस्तुतप्रशसा as defined by modern writers—see our Note (ii) to II 205) Hence समामोक्ति and परायोक्त are adequately differentiated from one another

(vi) Bhoja gives (p 457 —

मया विमुक्ता बहिरव षट्पदी ब्रजैदव्यायकणैश्च सार्धताम् ।
इत् तप्तेना करवै निचोलने कयाचिद्व मिपतो विनिर्यये ॥

as an example of निराकाङ्क्ष पर्यायोक्त because there is the express statement that the friend left the room under the pretext of putting back the lute into its case Our verse II 296 he quotes as an example of the साक्षात्क्ष variety

Notes to II 298-299—(i) See Note (ii) to II 235 Bharati Agnipurana Bhamaha Ubbhata Rudrata and Hemachandra do not recognise the alamkara at all Ruyyaka Mammata Bhoja Visvanatha and Jagannatha designate it as समाधि making समाधि an amalākāra defined by Udbhata (p 52) as—

रसभावनदामासवृत्तैः प्रशमवचनम् ।
अन्यानुभावादि शून्यरूप यत् तत् समाहितम् ॥

Bhamaha's illustration from Rajamitra (iii 10) points to a similar conception of the alamkāra Vāmana

makes समाहित a new category altogether in as much as he defines it (iv. 3. 29) as—यत्पादयति तन्गोपतिः समाहितम् illustrating it by the verse तन्वी मेघजलद्रव्यप्रवणया etc. from the Vikramorvasya, Act iv, with the remark—अत्र पुरस्वमो लनायामुर्वस्याः सादृश्यं श्रूयते मेघ लतोर्गोपा संप्रति । Ruyyaka defines the figure as—कारणान्तरयोगान् कार्यस्य सुरुच्यम् and quotes Dandin's example ; and Mammaṭa does the same thing. Finally Jagannātha gives the definition in these words—एककारणजन्यस्य कार्यव्याकस्मिककारणान्तरमवधानाहित-सौकर्यं समाधिः ।

(ii) The figure-of-speech known as समुच्चय (not recognised by Dandin) involves also a number of co-operating causes, and the distinction between समुच्चय and समाधि (i. e. समाहित) is thus formulated in the Alamkārasarvasva (p. 161)—[यत्र] लोकस्य कार्यं प्रति पूर्णं साधकत्वम् अन्यस्तु कार्यस्य कान्तालयेनास्तति तत्र समाधिरुच्यते । यत्र तु खले कपोतिकया बहुनामवतारस्तत्रायं समुच्चयः । To the same effect also Jagannātha (p. 490)—समाधौ हि एतेन कार्यं निरूपयमानेप्यन्येनाकस्मिकमापतता कारणेन सौकर्यादिरूपोत्तिथयो यत्र संपादने स विषयः । अस्मिन् समुच्चयप्रभेदे यत्रैककार्यं संपादयितुं युगपदनेके खले कपोता इवाहमहमिरुया संपतन्ति कार्यस्य च न कोप्यतिशयः सः ।

(iii) Bhoja distinguishes between different varieties of this figure according as the महायाप्ति is देवकृता or अदेवकृता, and according further as each of these is आकस्मिकी or युद्धिपूर्वा Dandin's example he gives as आकस्मिकी देवकृता सहायाप्तिः ।

Notes to II. 300-303—(i) Most writers who recognise उदात्त are agreed in giving two varieties of it similar to those of Dandin. For instance,

Bhāmaha (iii. 11-13)—

उदात्तं शक्तिमान् रामो गुरुवास्यानुरोधतः ।
विहायोपवनं राज्यं यथा जनमुपागमत् ॥
एतदेवापरेन्येन व्याख्यानिनान्यथा विदुः ।
नानारत्नार्थयुक्तं यत् तत् किञ्चिदात्ममुच्यते ॥

Udbhata (p. 53)—

उदात्तयुद्धिमदस्तु नरि न महात्मनाम् ।
उपलक्षणानां प्राप्तं नेतिवृत्तिव्यागमम् ॥

Ruyyaka (p 183-184)—

समृद्धिमद्वस्तुवर्णनमुदात्तम् । अत्रभूतमहापुरुषचरितं च ।

Mamimata (x p 831 ff)—

उदात्तवस्तुन सप-महता चोपलक्षणम् ।

Visvanātha (x 94 f)—

लोकातिशयसंपत्तिवर्णनोदात्तमुच्यते ।

यद्वाचि प्रस्तुतस्याद्वा महता चरितं भवेत् ॥

(ii) Some writers refuse to recognise the figure. Thus Hemachandra observes (p 293)—उदात्त तु ऋद्धिमद्वस्तु-
लक्षणमतिशयोक्तवर्णनेर्वा न गिद्यते । महापुरुषवर्णनारूप च यदि रसपर तदा
‘ष्वेति’य । It will be noted—and Udbhata lays it down
as a distinct condition—that the महापुरुषचरितं must be in-
troduced only subordinately. As Pratihārenduraja ob-
serves (p 54)—न गन्धत्र महापुरुषचेष्टित वाक्यनापर्यगोचरतागनुभवति ।
अर्थान्तरे पश्यणपरतात् । यत्र च रसास्वाप्त्येणावगम्यते सत्र तेषा वाक्य-
विश्रान्तिस्थानदेन अनुवर्णतदितरप्राप्तिपरिहारोपायभूतस्याविभाजपरिगोपायमनास्वा-
यमानत्वादमरदलकारो भवति । This disposes of the second
objection of Hemachandra and serves to distinguish
उदात्त from रसनम्

(iii) The उदात्त which is विभूतिवर्णनपर is not mere स्वभावोक्ति
cp Note (iii) to II 9 13. The Alamkarasarvasva also
distinguishes उदात्त from भाविः (अतीतानागतयो मल्लक्षयमाणवम्)
but this last is understood by Dandin in quite a dis-
tinct sense (cp II 364 ff). The words of Ruyyaka are
these (p 184 f)—स्वभावोक्तो भाविरे च यथावद्वस्तुवर्णनम् । तद्विपक्षत्वेन
आरोपितरत्नत्वामन उदात्तस्यावसर । तन्नामभाष्यमानविभूतेयुक्तस्य वस्तुनो वर्णन
वदिप्रतिभोत्थापितमैश्वर्यलक्षणमुदात्तम् ।

Notes to II 304—(i) A few leading definitions of Apabhūti
are given below—

Agnipurana (345 18) same as Dandin

Bhamaha (iii 20) and Udbhata (p 9)—

अल्लुतिरभीष्टा च विविद-तर्गनेपमा ।

भना सपहवादस्या विद्यते च गिषा यवा ॥

[निवच गियते युषे ॥ Udbhata]

✓ Rudrata (viii 57)—

अतिसाम्यादुपमेयं यस्यामरादेव कथ्यते सद्यपि ।
उपमानमव गदिति । विज्ञेयापह्नुति सेयम् ॥

Vāmana (xv 35)—

समेन वस्तुनाभ्यापलापोपह्नुति ।

Bhoja (iv 41)—

अपह्नुतिरपह्नुत्य किञ्चिदन्यार्थदर्शनम् ।
ओपम्यवयनोपम्या चेति सा द्विविधाच्यते ॥

Ruyyaka (p 50)—

विषयस्यापह्नुवेपह्नुति ।

Mammata (x, p 735)—

प्रकृतं यानिपिधान्यत् साध्यते सात्वपह्नुति ।

Vagbhata (p 39)—

प्रकृतस्य सदृशेनापलापोपह्नुति ।

Vagbhata (iv 86)—

नेतदेतदिदं ह्येतदित्यपह्नुतपूर्वम् ।
कथ्यते यत्र सादृश्यादपह्नुतिरित्यं यथा ॥

Keśavamisra (p 34)—

किञ्चिदपह्नुत्य यदन्यार्थप्रदर्शनं सापह्नुति ।

Hemachandra (p 281)—

प्रकृताप्रकृताभ्यां प्रकृतापलापोपह्नुति ।

Vidyadhara (p 380)—

निपिध्य विषयं साम्यादभ्यारोपे ह्यपह्नुति ।

Viśvanātha (x 38f)—

प्रकृतं प्रनिपिध्यान्यस्थापनं स्यादपह्नुति ।
गोपनीयं वमं धर्मं ह्येतदित्या वयन्वन ॥
यदि श्लेषेणा यथा वा यथयेत् सायपह्नुति ।

Jagannātha (p 278)—

उपमेयतावच्छेदकं निषेयसामानाधि करण्येनारोयमाभ्युपमानतादात्म्य-
मपह्नुति ।

Viśveśvara (p, 235)—

प्रकृतं निपिध्य भिन्नात्मनया प्रोक्तावपह्नुति कथिता ।

and Achutaraya (viii 131)—

विषयत्वनिषेधस्य सामानाधिस्पर्शतः ।
आरोप्यमाणविषयवितादात्म्यं स्यादपह्नुति ॥

(11) It will be seen that while the majority of these definitions require that there should be a sort of a similarity between the thing negated and the thing asserted, Dandin does not admit that necessity. A सादृश्यपूर्वक अपहृति, according to Dandin, constitutes what he calls तत्त्वापहृत्वरूपक (see Note (11) to II 95). The Alamkāraustubha clearly states the position (p 235)—
अत्र केचिन् सादृश्यरहित एवापहृति । न पक्षेषु स्मरस्तस्य सदृशं परिणाम यत —
इत्यादौ तु नापहृति र्निनु प्रकृतस्य यदन्यत्त्वम् इत्येवरूपातिशयोक्तिरित्याहु ।
अन्ये तु सादृश्यदर्पणोक्तदिशा किंचिदपहृत्य वक्ष्यधर्शनमपहृति . . इत्याहु ।
Bhoja, as we have seen, admits both cases

(111) For the distinction between अपहृति and भ्रान्तिमान् consult Note (11) to II 66, and for that between अपहृति and लेश (or व्याजोक्ति) our Note (11) to II 265

Notes to II 305-308—(1) Dandin gives only two varieties of अपहृति, viz विषयापहृति and स्वरूपापहृति. Rasagangādhara gives the varieties सावयव and निरवयव which are based upon a different principle of division. So also are the divisions into शाब्दी where the negation is directly conveyed and आधी where it is suggested by words like कपट, मिथ, छल, छद्म, कैतव, व्याज, वयु आगन्, परिणाम etc. More important is the six-fold division given by the Kuvalaya-nanda (stanzas 25-30), viz द्रुढ हेतु पर्यस्त भ्रान्त, छेक and कैतव. Of these the first variety is a normal case of Apahnuṭi which can be made to include both the varieties recognised by Dandin while the last is an आधी अपहृति. His other varieties with definitions and illustrations are as under—

सयुक्तिर्ने सदारोपे हेत्वपहृतिरुच्यते ।
नेदमिन्दुरनङ्गत्वात् किलिद मङ्गरो रते ॥
पर्यस्तापहृतिर्यमनिहवो यत्र सिद्धये ।
नाम सुभाशु किं तर्हि सुभाशु प्रेयसीमुखम् ॥
भ्रान्तापहृतिरन्यस्य शङ्कायां भ्रान्तिवारणे ।
ताप करोति मोक्षप ज्वर किं न सखि स्मर ॥
छेकापहृतिरन्यस्य शङ्कानस्तन्मनिहवे ।
प्र० भन् मत्पदे राम भ्रान्त किं न हि नृप ॥

(ii) In the illustration in II 305 the real nature of चन्द्र etc. is admitted as perceivable by others it however does not hold good in the case of the speaker himself In II 306 the negated thing is declared to be entirely void of its very essence is assigned an altogether contradictory nature, so that the moon can no longer be called moon (अमृतदीधिति-चन्द्र) In the example in II 304 only a part of the nature of the thing was negated, in II 305 even the negation of this part was tempered by limiting its विषय In II 306 the negation is absolute as regards its contents and its range Such seems to be the basis of Dandin's distinction

Notes to II, 308—(i) Compare Note (ii) to II 94 95 As we saw there पूर्व can mean II 34 (प्रतिशयोक्ता), II 36 (सत्त्वापह्नव-नोपमा), or II 95 (सत्त्वापह्नवरूप) In view of the difference of view noted above, Note (ii) to II 304, the temptation to accept the last of these interpretations is very strong For Dandin must have known the view which makes सादृश्य the sine qua non of अपहृति Bhāmaha in any case knows the view and even adopts it Differing from him Dandin considers सादृश्यवृत्तापहृति as a variety of रूपक He consequently must have made a slip here or we can adopt the justification of C1—उत्पत्तिरूपस्योत्पत्तिमेवाह । There is something चित्त्य whatever the view we finally adopt

Notes to II 310—(i) It is rather unfortunate that the same name (श्लेष or श्लिष्ट) should signify both a Guna and an Alamkāra For the nature of the guna see Note (iii) to I 43 The alamkāra has nothing to do with the guna

(ii) That Slesha involves the use of paronomastic words or words conveying more than one sense is conceded by all The main controversy is as to whether we should regard it as a शब्दालङ्कार only or an अर्थालङ्कार only or partly the one and partly the other There are writers holding all these views with more or less show of reason As so much depends in a Slesha upon the

use of specific words it seems reasonable to treat it as a शब्दालंकार and to assign to it a lower place in criticism. At the same time it is necessary that we should understand the two fold sense of the words in question the words as words do not give us the pleasure of the figure as is done for instance by an alliteration. Hence it is equally plausible to regard the श्लेष as exclusively an अर्थालंकार, as is done by Udbhata and Alamkarasarvasvaka. Jagannātha (p 401 2) gives a clear exposition of these views in these words—सौर्य श्लेष सभङ्गोभङ्गधार्थालंकार एवेत्योद्भटा ॥ उभावप्येतौ शब्दालंकारौ शब्दस्य परिगृह्यसहत्वादन्वयव्यतिरेकाभ्यां तदाश्रितत्वापधारणम् । इति मम्मटभाग ॥ अन्वयव्यतिरेकाभ्यां हि हेतुत्वावगमो यद् प्रति दण्डादेरिवास्तु । न त्वाश्रयत्वावगमः । अन्यथा प्रत्यर्थं शब्दनिवेन इति नये पराभिमतोर्थश्लेषोपि शब्दालंकार एव स्यात् ॥ A reasonable view to hold is that of Mammata (ix, p 626), who observes—इह दोषगुणालंकाराणां शब्दार्थगतत्वेन यो विभाग गोन्वयव्यतिरेकाभ्यामेव व्यग्रनिष्पे ॥ यत्र हि पर्यायान्तरपरिगृह्यसहत्वं नास्ति तस्य शब्दगतत्वम् यत्र तु तत्सदृशं तत्रार्थगतत्वमिति सिद्धान्तादिति भावः —as a commentator explains it

(iii) Others try to get out of the difficulty by recognising a distinct variety of शब्दश्लेष and of अर्थश्लेष. Thus Bhoja gives six varieties of शब्दश्लेष (ii 68ff) viz प्रकृति, प्रत्यय, विभक्ति, लक्षण, पद, and भाषा. Manmata adds two more varieties to the list वर्ण and लिङ्ग, while Bhoja includes the former under the पद variety and the latter under the प्रकृति variety. In these varieties the word element is distinctly the all in all. For illustrations see, besides the two works in question, Bāhityadarpana pp 457ff, and Alamkarakaustubha pp 242ff—The अर्थश्लेष on the other hand includes the cases where the use of the paronomastic words brings about prominently a comparison between the प्रकृत and the अप्रकृत statements. As we have a two in one statement in ममामोरि so also we have it in अर्धचन्द्र only the method is different. Dandya does not bring out this point in his definition (and it is in this sense that we wish to have our remark on Slesha in Note (iii) to ii 207 understood), but most other writers including even Bhamaha (iii 14) use उपमान and उपमेय in the very definitions of the figure—Rudrata is so much impressed by the different uses to which

paronomastic words can be put that he makes *श्लेष* a basic principle of subdivision for *alamkāra*s along with *वास्तव*, *औपम्य*, and *अतिशय*. He gives (x 1-23) ten sorts of *श्लेष*—*श्लेष*, *वृत्ति*, *विरोध*, *अधिक*, *वक्र*, *व्याज*, *उक्ति*, *असंभार*, *अवयव*, *तत्त्व*, and *विराधाभास*. For illustrations see the *Kāvya-alamkāra* itself.

(iv) For the distinction of this figure from *Samāsokti* see Note (ii) to II 207. Our remarks there apply to the developed conception of *Slesha* leading to *औपम्य* as it is found in other writers. Dandin's illustrations do indeed suit the definitions of the later *Ālamkāra*s, but his definition is non-committal.

Notes to II 311—(i) Bhoja quotes this illustration and thus comments upon it (p 465)—अत्रायमुदीयमानप्रन्द्रमा लोकस्य हृदयं हरतीत्युक्त्युक्तिमाह—राजा अमुरचमण्डल उदयो मृदुरर वान्तिमानिति । यो ह्येवभूतो राजा रोवस्य लोकस्य हृदयहारी भवति । अत्रापि च प्रवरणिकेयं प्राकरणिक उपलिख्यमाणं पदानामभेदेनाभिनपदश्लेषो भवति ।

Notes to II 312—(i) Bhoja's comment on the figure is as follows—अत्र प्रदोषो राने प्रवमयाम किमिति प्रियारहित मां न बाधते इत्युक्त्युक्तिमाह—इदम् अनुभूयमानप्रवरणं राज्ञः सत्तन् । वीर्येण दीपाक्षरेण नक्षत्रपदार्तमेति । यो हि दायाणामाखरेण राजमार्गानिगामिना न राज्ञा प्रकृष्टदाय मरभ्यते सोऽग्रिमवदय बाधत एव । तदत्र पूर्वस्मिन् प्रवरणिकेयं द्वितीयोर्थो-प्रवरणिक पदभेदेनोपलिख्यमाणो भिनपदश्लेषपदसमासादयति ।

Notes to II 313—(i) Paronomas as constitutes the ingredient of so many figures that a question has been started as to whether in these several cases the *alamkāra* is primarily *Slesha* alone, or the other figure (*उपमा* (II 28), *रूपक* (II 87), *आक्षेप* (II 159), *व्यतिरेक* (II 185), etc.) or a *मिश्र* or mixture of both. The discussion is started by Udbhata's statement (p 54)—

अलकारान्तरगतां प्रतिभा जनयत् पदे ।

द्विविधैरर्थशब्देस्त्विद्विशिष्टं तत् (*श्लेष*) प्रतीयताम् ॥

Jagannatha (p 393ff) gives a résumé of it in these words—अयं चालकारः प्रायगात्तन्नामन्तरस्य विषयमभिविधति । तत्र चित्रम्य

बाधकत्वं स्यादाहोस्वित्तीर्णोऽयमुदाहृतः बाध्यत्वमिति । अत्राहुस्तद्व्याख्यायां — येन नाप्राप्ते य आरभ्यते स तस्य बाधक इति न्यायेनालङ्कारान्तरविषय एवायमारभ्यमाणोलङ्कारा तर बाधते । न चास्य विविच्य निश्चित विषयो यत्र सावकाशो नान्य बाधते ।

तस्मादुपमादिप्रतिभो प्रतिहेतु श्लेष एव स्वविषये सर्वनालङ्कार ॥ एतच्चापरे न क्षमन्ते । तथा हि

एव च सावकाशात्वाच्छ्लेषस्यालङ्कारा तरापवादस्त्वं न युक्तम् । अत एवोपमादीनां प्रतिभानमाश्रमिति यदुक्तं तदपि न सगतम् । प्रत्युत श्लेषस्यैव प्रतिभान

माश्रमिति वक्तुं युक्तम् । तस्माच्छ्लेषस्य नापवादश्च सकोर्णत्व तु स्यात् ॥ अन्ये तु — अलङ्कारा हि प्राधायेन चमत्काराधामरा स्वां स्वामार्यां लभन्ते । त एव परोपकारस्तथा वर्तमानास्तां त्यजन्ति ।

एव चालङ्कारातरोपस्कार-
कतया स्थित श्लेष कथञ्चन स्वग्रहण्य इव श्लेषालङ्कारव्यपदेश बोद्धुमीष्टमिति बाध्यप्राय एव इत्यप्याहुः ॥

The most reasonable view to hold is that it all depends upon the particular circumstances of the case, and these differ in different illustrations, so that no hard and fast rule of universal application can be laid down

Notes to II 314-315—(1) Dandin's classification is somewhat peculiar Bhoja gives the varieties भिन्नपद अभिन्नपद, भिन्नक्रिय अभिन्नक्रिय, भिन्नकारक अभिन्नकारक Bhāmaha after defining the figure (11 14) as—

उपमानेन यत् तावमुपमेयस्य साध्यते ।

गुणक्रियाभ्यां नाम्ना च श्लिष्टं तदभिधीयते ॥

gives illustrations for श्लेष involving सहोक्ति उपमा and हेतु respectively as under—

॥ यावन्तो गतव्यागः स्वरोहः फलदायिनः ।

मागद्रुमा महान्तश्च परेषामेव भूतये ॥

उन्नता लोषदयिता महान्तः प्राज्यवर्षिणः ।

क्षमयन्ति क्षिणेस्ताप मराजानो घना इव ॥

रत्नवत्त्वादमाधत्वात् स्वमयादायिऽवघनात् ।

बहुसत्त्वाग्रयत्वाच्च सद्गत्यमुदन्वता ॥

It will be seen that the last example is श्लेषमूलक हेतुपमा (11 50) the second a regular श्लेषोपमा (11 28), while the first has greatest affinity with 11 316

Notes to II 316—(1) Bhoja reads स्वभावमधुरा भिन्नाः instead of वक्त्रा स्वभावमधुरा । His comment is (p 467)—अत्र कथं न्ति द्रव्यैतत्सर्वा विन्यासा रक्षां दूतीनां च श्लिष्टपदत्वेनावेष्टादयमभिनतिक्रियो नाम श्लेषविशेषः ।

Notes to II 317—(1) Bhoja (p 466) explains the point thus—

अत्र आकर्ष्यन्ते शिष्यन्त च इति त्रियाषद्वितयस्य प्राधान्यत समुच्चयेनोपात्तस्य
मधुरा इत्यादिभि शिष्यदे कोटिरिति अस्ति धृष्ट्या इति वा विनेयैरुपदवर्ज
पयागत सच यो भवति । तद्वत्—आकर्ष्य-ने । रा । कोटिरिति । वादय ।
मधुरा , । शिष्यन्ते च । का । अस्ति धृष्ट्या हरिणवन्तु । शिभूता
मदकला इति ।

Notes to II 318—(1) Here as also in ii 322 below we have a combination of शेषवैचित्र्य with the वैचित्र्य of विराय as exemplified in ii 334 For the distinction of this from सुस्पष्टोक्ति see Notes to ii 330 below

Notes to II 319-320—Most writers with the exception of besides Dandin, रामह उद्धृ भोज, यामा and छयन—to say nothing of भरत and अग्निपुराण,—admit a figure of speech called परिमृष्ट्या which consists in तादृग्य-यदपेक्ष An example will explain the nature of this figure—

भक्तिर्भवे न विभवे व्ययन गाले न युवतिरामान्ते ।

चिन्ता यशानि न वपुषि प्राय परिमृश्यते महताम् ॥

The Sahityadarpana (p 563) from which this illustration is taken goes on to observe—शेषमूलत्वे चास्य वैचित्र्यविशेषो यथा—यस्मिन् रात्रि जितगति पालयति मही चित्रर्मसु वनमररात्रापेय गुण-च्छेदा इत्यादि ।

Notes to II 321-322—(1) It is difficult to distinguish ii 321 from ii 87, the illustration of a शिष्टरूप All that we can say at the utmost is that in ii 87 the identity with a lotus is given an exclusive prominence while here the king receives at least as much prominence as दक्ष or कार्तिरेय It cannot at the same time be शेषपमा illustrated in ii 28 because there is an absence of any उपमाप्रतिपादकशब्द

(11) Compare Note (1) to ii 87 and Note (1) to ii 318 above

Notes to II 323—(1) Some distinctive definitions of Vise shokti are—

Agnipurana same as Dandin's definit

Bhāmaha (III 22)—

एकदेशस्य विगमे या गुणान्तरस्थितिः ।
विशेषप्रयत्नायासौ विशेषोक्तिर्भेदा यथा ॥

Udbhata (p 58)—

यत् सामर्थ्येऽपि शक्तीनां फलानुत्पत्तिवन्धनम् ।
विशेषस्याभिधिन्यास्तद्विशेषोक्तिरुच्यते ॥
दर्शितेन निमित्तेन निमित्तादर्शनेन च ।
तस्या वचो द्विधा लक्ष्ये दृश्यते ललितप्रत्ययः ॥

Vāmana (IV III 23)—

एवगुणहानिरुपनायां साम्यदार्ढ्यं विशेषोक्तिः ।

Bhoja, same as Dandin

Ruyyaka (p 126)—

कारणसामर्थ्ये कार्यानुत्पत्तिर्विशेषोक्तिः ।

Mammata (x p 800)—

विशेषोक्तिरस्तन्त्रेषु कारणेषु फलवचः ।

and Jagannātha (p 437)—

प्रसिद्धकारणकलापसामान्याधिरूप्येण कर्ममाना कार्यानुत्पत्तिर्विशेषोक्तिः । —compare his definition of Vibhavana—
कारणव्यतिरेकसामान्याधिकरण्येन प्रतिपाद्यमाना कार्योत्पत्तिविभावना ।

(11) While Vamana's definition of this figure (which he illustrates by द्यूतं हि नाम पुरुषस्यासिंहासनं राज्यम्) is put down by later writers as a case of रूपक (as Jagannātha says — अत्र हि द्यूते राज्यं तादात्म्येनारोप्यते । तत्र सिंहासनरहितं हि द्यूतं सिंहासनसहितं-राज्यतादात्म्यं कथं बह्वेदिरारोपोन्मूलकयुक्तिनिरासायारोप्यमाणं राज्येऽपि सिंहासनरहितं कथ्यते । तेन दृष्टारोपं रूपकमेवेदम्) it must be admitted that Dandin's conception of *Viseshokti*, in as much as it does not bring the causal relation prominently to the fore, is a development from a root conception of the figure quite allied to that of Vamana. It is rather difficult to accurately distinguish this figure from कारणक्षेप (II 131), कार्यक्षेप (II 133), and विभावना (II 199). Compare Note (11) to II 131-132, Note (1) to II 133-134, Notes (1) and (11) to II 199, and Note (11) to II 235. Keeping ourselves strictly to the conceptions of these figures as Dandin gives them we can say that while in a normal case of cause producing effect we have the

presence of (i) principal cause, (ii) presence of accessory causes, (iii) presence of extraordinary circumstances favouring the production of the cause, (iv) presence of agreeable natural conditions, and (v) absence of special hindrances,—all co-operating to produce the normal result,—we have—

IN वारणाक्षेप

Principal cause absent *	}	—Effect absent ;
Accessory causes present		

IN वायाक्षेप

Principal cause present	}	—Effect absent ; *
[Extra circumstances lacking?]		

IN विभावना 1ST KIND

Principal cause absent	}	—Effect present ;
Extra circumstances inferrable *		

IN विभावना 2ND KIND

Principal cause absent	}	—Effect present ;
Exceptional natural circumstances inferrable *		

IN विशेषोक्ति

Principal cause present	}	—Effect present through greatness of cause ; *
but with special hindrances		

IN अहेतु (Bhoja in 18)

Principal cause present	}	—Effect absent.*
[अदृष्ट unpropitious?]		

The point of the figure in each case is the item marked by an asterix (*)

Notes to II. 324—(i) Bhoja reads (p 431) जितमेवाम्भूत् for जितमेवासीत्. His comment on the stanza is—अत्र तीक्ष्णेनावटोरेण चायुधेन पुष्पधन्वा क्षीणि जगन्ति विजयते इति तस्य प्रभावातिशयः प्रतीयते । सेयं प्रतीयमानविशेषहेतुर्गुणैवैतस्यवती विशेषोक्तिः ।

Notes to II 325—(1) On this stanza Bhoja observes—अत्र देव कन्यकात्वाभावेऽप्येवा वेधमोषि तपोभङ्ग विधातुमलमिति वर्णनीयाया रूपातिशय प्रतीयते । सेय प्रतीयमानविशेषहेतुर्नातिवैकल्यवती विशेषोक्ति ।

Notes to II 326—(1) Bhoja (p 432) explains the point thus—अत्र भ्रमद्वादेरभावेऽपि गोय द्विगतां जगस्तेन वर्णनीयस्य प्रतापातिशय प्रतीयते । सेय प्रतीयमानविशेषहेतुः कियवैकल्यवती विशेषोक्ति ।

Notes to II 327—(1) Bhoja remarks—अत्र रथादेरभावेऽपि जगत्त्रय विजयहेतुः स्त्रीणां यगाद्वाङ्मलोकमभिधीयते । सेयमभिधेयविशेषहेतुर्नवैकल्यवती विशेषोक्ति । Bhoja however is not correct in supposing that the हेतु is here expressed. The real हेतु is the मनोहारित्व of the glances which is to be understood.

Notes to II 328 329—(1) Bhoja reads नगरत्रयम् for नभस्तल्पम्. His remarks are—अत्र रथादीनां द्रव्याणामेकचक्रत्वादिभिर्वैकल्येऽपि सदेत-ज्जगवती भास्करस्य भुवनत्रयाक्रमण तस्येह तेजस्विता हेतुरभिधीयते । सेयमभिधेय विशेषहेतुर्वैकल्यवती विशेषोक्ति ।

Notes to II 330-332—(1) We have already given a few definitions of Tulyayogita in our Notes (i) and (iii) to II 48 49. We make room here for a few more—Vagbhata (iv 88)—

उपमेय समीकर्तुमुष्मानेन योज्यते ।
तुल्यैककालक्रियया यत्र सा तुल्ययोगिता ॥

Kuvalayananda (43, 45 46)—
वर्णनानामितरेषा वा धर्मैः तुल्ययोगिता ।

द्विगतादिहेतुः त्रुत्ततौल्यमपरा तुल्ययोगिता ।

गुणोत्कृष्टे समीकृत्य वचोऽन्या तुल्ययोगिता ॥

and Jagannatha (p 317)—

प्रकृतानामेव प्रकृतानामेव वा गुणक्रियादिरूपैकधर्मा नयस्तुल्ययोगिता ।

Vāmana Bhāmaha, Vāgbhata, Kuvalayanandakāra, Bhoja, and Dandin are all attempting, each in his own way, to define the figure in conformity with the etymology of its name. Under the circumstances we will have to keep close to our author's conception of the figure and try to distinguish it from प्रतिवस्तुपमा (II 46), तुल्ययोगोपमा (II 48), दीपक (II 97), समागोचि (II 205), श्रेय (II 310 ff), अप्रस्तुतप्रशंसा (II 340), व्याजस्तुति (II 343) and निदर्शन (II 348). To begin with, in प्रतिवस्तुपमा (cp the illustration in II 47) the उपमान is not intended to be extraordinarily superior to the उपमेय and the समीकरण between them is not directly expressed, but is प्रतीत only, whereas in तुल्ययोगिता there are things decidedly superior or गुणोत्कृष्ट with which an inferior thing is joined in an assertion. The समीकरण (not the साम्य) is direct, and not left to be suggested. Further, the intention in the present figure is either स्तुति or निन्दा, and this is absent in प्रतिवस्तुपमा.

(iii) In तुल्ययोगोपमा (II 48) we have the superior and inferior relation between the things and an attempt to equate them, as in तुल्ययोगिता. But while in the former उपमा is consciously sought to be expressed by reference to identical क्रिया (or गुण), in the latter the उपमा relation is subordinate and the point of it is not fully brought out. Further in तुल्ययोगिता the desire to praise or blame is prominently present, the same being absent in the उपमा variety.

(iv) Consider the दीपक illustrations in II 99, and II 100. In these there is अधिकहीन relation and no स्तुतिनिन्दा intended as a definite end. Further, the point of similarity is expressed with one statement and has to be supplied with the other. So the distinction of these varieties from तुल्ययोगिता is quite obvious.

(v) In a समागोचि the two things are तुल्य, neither being by nature अधिक or हीन. Besides, only one of them (प्रकृत or अप्रकृत) is expressed directly, the other being प्रतीत only. Nor is there here any conscious desire to praise or blame. In तुल्ययोगिता, besides the अधिक-

हीन relation and स्तुतिनिन्दाप्रयोजन, we are required to make an express mention of the two objects compared.

(vi) Though the illustration of a श्लेष (ii. 310 ff.) might offer points of comparison with तुल्ययोगिता, the figure श्लेष always turns upon an unmistakable peculiarity which is its sufficient distinctiveness. The paronomasia in ii. 332^d is not intended or indispensable.

(vii) Aprastutaprasaṃsā as Dandin conceives it involves स्तुति, if not स्तुति or निन्दा, but there is an absence of अधिकहीन relation, and an implication of प्रस्तुत through अप्रस्तुत statement, in place of the direct statement of the two found in a तुल्ययोगिता.

(viii) Vyāsa-stuti (ii. 343) involves स्तुति (or निन्दा) but it is feigned. And it is a स्तुति made of a certain thing which might not be joined with any thing else in simile. A तुल्ययोगिता is necessarily based upon a relation between at least two things.

(ix) In निदर्शन the साम्य between the two things is not a well-established fact so that we could know before hand which is गुणोत्कृष्ट or गुणनिकृष्ट. The साम्य is evolved just in the very act presented to our eyes.

Notes to II. 333-339—(i) All writers except Bharata admit विरोध as a distinct figure. A few leading definitions are given below :—

Agnipurāṇa (344. 28)—

संगतीकरणं युक्त्या यदसंगच्छमानयोः ।

विरोधपूर्वकत्वेन तद्विरोध इति स्मृतम् ॥

Bhāmaha (iii. 24) and Udbhata (p. 59)—

गुणस्य वा क्रियाया वा विरुद्धान्यक्रियाभिदा [v. 1. वचः] ।

या [v. 1. यद] निजेपानिधानाय विरोधं तं विदुर्मुखाः [v. 1. प्रवसते] ॥

Ruteraśa (ix. 30)—

यस्मिन् द्रव्यादीनां परस्परं सर्वथा विरुद्धानाम् ।

एकत्रावस्थानं समकालं भवति स विरोधः ॥

Vāmana (IV. iii. 12) and Ruṣyaka (p. 121)—

विरुद्धानामात्मनं विरोधः ।

Bhoja (iii 24)—

विरोधस्तु पदार्थानां परस्परमसंगति ।
असंगतिं प्रत्यनीकमधिकं विषमश्च स ॥

Mammata (X. p 807)—

विरोधः सोविरोधेऽपि विरुद्धत्वेन यद्वचः ।

Vagbhata (iv 121)—

आपाते हि विरुद्धत्वं यत्र वाक्येन तत्त्वतः ।
वाक्यार्थकृतमाभाति स विरोधः स्मृतो यदा ॥

Vagbhata (p 38)—

अविरोधेऽपि विरोधप्रतीतिर्विरोधः । साक्षाद्विरोधे तु काव्यत्वासम्भवात् ।

Kesavamisra (p 35)—

विरोधो द्विविधः । पारमार्थिकाविरोधेऽपि औचित्येन विरुद्धतया प्रतीयते
यत्र । द्वितीयस्तु यथाश्रुते विरोध[?धा]सधानेऽपि यत्राभिप्रेतार्थमादाय
विरोधः । अयमेव विरोधाभास इत्युच्यते ।

Hemachandra (p 269)—

अर्थानां विरोधाभासो विरोधः ।

Vidyādhara (viii 33)—

स्फुरति विरोधाभासे भवति विरोधाभिधो दशधा ।

Vidyānātha (p 416)—

आभासत्वे विरोधस्य विरोधासकृतिर्मता ।

Viśvanātha (x 68)—

जातिधत्तुभिर्जात्याद्यैर्गुणो गुणादिभिस्त्रिभिः ।
क्रिया क्रियाद्रव्याभ्यां यद्द्रव्यं द्रव्येण वा मिथ ॥
विरुद्धमेव भासेत विरोधोऽसौ दशाकृतिः ।

Kuvalayananda (st. 75)—

आभासत्वे विरोधस्य विरोधाभास इष्यते ।
किनापि तन्वि हारेण नक्षोजो तव हारिणो ॥

Jagannātha (p 127)—

एतदधिकरणसंबन्धेन प्रतिपादितयोरर्थयोर्भासमानैकाधिसंरक्षणसंबन्ध-
मेतदधिकरणासेबद्धत्वमानं वा विरोधः ।

Viśveśvara (p 321)—

अविरोधेऽपि विरोधो यत्रोच्यते स्याद्विरोधः ॥

Achyutarāya (viii 202)—

विरोधस्यात्यभामधेद्विरोधाभास उच्यते ।

(ii) The figure is said to be शब्द when a word like अपि is used in the statement, otherwise it is आर्थ. This division is however disputed (cp Rasagangādhara p 428). It is called शुद्ध when not based upon श्लेष or paronomasia. Dandin's last example (ii 339) is शेषश्लेष. The ten fold division of the figure given by most writers is, like that of स्वभावोक्ति or दीपक, based upon the four fold सङ्केत of words recognised by grammarians. Jagannatha (p 428) rightly calls this classification अहृद्य. Bhoja gives four kinds, viz असंगति प्रत्यनीक, अधिक, and विषम. Rudrata gives 13 varieties, denying the validity of जातिद्वयविरोध, and adding 4 additional varieties (cp ix 33, exemplified in ix 41-44) not generally recognised by other alamkarikas. Dandin's classification is based on no definite principles.

(iii) Virodhā enters into the composition of a number of other figures such as उपमा (ii 33), रूपक (ii 84) दीपक (ii 109), etc, while figures like विभावना or certain varieties of आक्षेप are, on ultimate analysis special kinds of विरोध only. Cp the list of विरोधश्लेष figures on p 69 above, as also Note (iii) to ii 199. Hemachandra in fact even observes (p 272) —एव च विभावनाविरोधोक्तयसंगति विषमाधिकव्याघाततद्गुणा पृथगलंकारत्वेन न वाच्या । विरोध एवान्तर्भावः । The Kāvya-prakāśakara however takes a different view. These alamkaras, as being special cases of विरोध and having a distinct charm of their own, can be considered as independent figures. For he says (about असंगति, p 871) —एषा च विरोधमाधिनी न विरोध अपवादाविषयपरिहारेणोत्सर्गस्यावस्थितिः ।

(iv) Strictly speaking every poetical identification such as मुख कमलम् involves an element of विरोध but that has to be ignored. Jagannatha observes (p 430) —इह हि अलंकारवर्गे यो यत्र सहृदयचमत्कृतिपथमन्तरति स एव तत्रालंकार इति निर्विवादम् । एव च रूपके यद्यप्यस्ति विरोधस्तथापि न स तत्र प्रतिषिपादयिष्यति । । विरोधरक्षते तु कुसुमानि शरा इत्यादौ अमेदम्य विरोधोत्थापनार्थमुपात्तस्यान्वयान्तरात् रूपकालंकारत्वमुच्यते ।

(v) Dandin and Bhamaha are alone in putting विशेष दर्शन specially into the very definition of this figure. Other definitions imply this.

(vi) In II. 339 the reading दुःखासनीयत्वं etc. for विश्वसनीयत्वं etc. is worth noting. It is a deliberate attempt to improve the original.

Notes to II. 340-342—(i) Dandin understands अप्रस्तुतप्रशंसा in the literal sense of अप्रस्तुतस्य [प्रस्तुतनिन्दार्थे] प्रशंसा, and so strictly limits the application of this figure to this case alone. Cp. note (ii) to II. 205, where (p. 143 line 11 from bottom) read 'latter' for 'former' and 'former' for 'latter'. The definitions of other writers for this figure are—

Bhāmaha (iii. 28)—

अधिकारादपेतस्य वस्तुनोन्मत्स्य या स्तुतिः ।
अप्रस्तुतप्रशंसेति सा चेवं कथ्यते यथा ॥

Udbhaṭa (p. 61) reads the second line thus—

अप्रस्तुतप्रशंसेत्यं प्रस्तुतार्थानुवन्धिनी ॥

Vaṃana (IV. iii. 4) and Vāgbhaṭa (p. 36)—

[उन्मत्स्यस्य] विविदुषो [समानवस्तुन्यागः] अप्रस्तुतप्रशंसा ।

Bhoja (iv. 52)—

अप्रस्तुतप्रशंसा स्यादस्तोतव्यस्य या स्तुतिः ।
वृत्तोपि देतोर्वाप्या च प्रत्येतस्या च गोच्यते ॥

Ruyyaka (p. 104)—

अप्रस्तुतात् सामान्यविक्षेपभावे कार्यकारणभावे साहच्ये च प्रस्तुतप्रती-
तावप्रस्तुतप्रशंसा ।

Mammata (x. p. 250)—

अप्रस्तुतप्रशंसा या ना रोच प्रस्तुताभ्या ।
कार्ये निमित्ते सामान्ये विदोषे प्रस्तुते सति ॥
तदन्यस्य वचस्तुत्ये तुल्यमेति च पक्षः ॥

Vāgbhaṭa (iv. 134)—

प्रशंसा कियते यत्राप्रस्तुतस्यापि वस्तुन ।
अप्रस्तुतप्रशंसां तामाहुः कृतधिया यथा ॥
हरेरं विद्वानि स्तेरं वेने हरेरं च जल्पति ।
निभुरेव मृगी लोके राजबोरभयोजितम् ॥

Jagannātha (p. 402)—

अप्रस्तुतस्य व्याहारेण सादृश्यादिवक्ष्यमाणस्य सारान्वयप्रसारेण प्रस्तुत-
व्यवहारी यत्र प्रशङ्कने साप्रस्तुतप्रशंसा, adding in explana-
tion, प्रशंसनं च तर्कनयाप्रम् न तु स्तुतिः ।

(ii) It will be seen that while to later writers—

अप्रस्तुतवर्णनेन प्रस्तुतवर्णनप्रतीतिः is अप्रस्तुतप्रशंसा ;

to Dandin—

अप्रस्तुतप्रशंसनेन प्रस्तुतनिन्दाप्रतीतिः is अप्रस्तुतप्रशंसा.

This has saved Dandin from the necessity (i) of distinguishing this figure from समासोक्ति, अर्थान्तरन्यास, श्लेष, etc.; and (ii) of explaining the circumstances which make it possible for the अप्रस्तुत to suggest प्रस्तुत. These circumstances give the several varieties of the figure as admitted by subsequent writers. In order to show how very complicated the whole business of classification has become at the hands of these later writers we give below a tabular statement based on the *Kavya-prakāśa*—

अप्रस्तुतप्रशंसा	(i) कार्ये प्रस्तुते कारणाभिधानम्
	(ii) कारणे प्रस्तुते कार्याभिधानम्
	(iii) सामान्ये प्रस्तुते विशेषाभिधानम्
	(iv) विशेषे प्रस्तुते सामान्याभिधानम्
	(v) तुल्ये प्रस्तुते तुल्यान्तराभिधानम्

Variety (v) further divided into

A. Use of छिट्ट words for विशेषण + विशेष्य	B. Through व्यवहारोप as in समासोक्ति (with विशेषण alone छिट्ट)	C. Through simple सारस्य
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Or again, independently, into

A1. अनवधारोपेण	B1. अवधारोपेण	C1. अवधारोपेण
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(iii) Bhoja gives for अप्रस्तुतप्रशंसा the twofold classification into वाच्या and प्रत्येतक्या, his instance for the latter being Dandin's illustration in ii. 341 paraphrased ; viz —

कर्म बनेषु हरिणास्तृणानि खादन्त्ययस्तमुलमानि ।

विदधति घनियु न दैन्यं ते किंल पशवो वयं सुधियः ॥

The वाच्या variety he illustrates by—

पद्मो वन्यस्त्वमसि न गृहं यासि योर्ध्वं पेषा
धन्योऽन्ध इव धनमदवतां नेक्षसे मन्मुखानि ।
आप्यो मूक त्वमपि कृपणं स्तौषि नार्थाशया यः
स्तोतव्यस्त्वं वधिर न गिरं यः खल्वनां गृणोषि ॥

Notes to II. 343-347— (i) A few representative definitions of this figure are—

Bhāmaha (iii. 30)—

दुराधिकगुणस्तोत्रव्यपदेशेन तुल्यताम् ।
किंचिद्विधित्तोर्यां निन्दा व्याजस्तुतिरसौ यथा ॥

Udbhata (p. 61)—

शब्दशक्तिस्वभावेन यत्र निन्देव गम्यते ।
इस्तुतस्तु स्तुतिश्चेष्टा व्याजस्तुतिरसौ मता ॥

Rudraṭa (x. 11)—

यस्मिन् निन्दा स्तुतितो निन्दाया वा स्तुतिः प्रतीयते ।
अन्या विवक्षिताया व्याजश्लेषः स विज्ञेयः ॥

Vāmana (IV. iii. 24)

संभाव्यविशिष्टकर्माकरणाभिन्दा स्तोत्रार्था व्याजस्तुतिः ।

Bhoja (iv. 56)—

दोषस्य यो गुणीभावो दोषीभावो गुणस्य यः ।
स लेशः स्मात्ततो नान्या व्याजस्तुतिरपीभ्यते ॥

Ruyyaka (p. 112)—

स्तुतिनिन्दाभ्यां निन्दास्तुत्योर्गम्यत्वे व्याजस्तुतिः ।

Mammata (x, p. 815)—

व्याजस्तुतिर्मुक्ते निन्दा स्तुतिर्वा रुचिगन्धया ।

Hemachandra (p. 276)—

स्तुतिनिन्दोत्तरन्यतरपरता व्याजस्तुतिः ।

Vidyādhara (viii. 30)—

यत्र प्रशान्तादां स्तुतिं रचयितुं प्रतीयते निन्दा ।
निन्दायां स्तुतिरयत्र मेयं व्याजस्तुतिर्द्विविधा ॥

Vidyānātha (p. 443)—

निन्दया वाच्यया यत्र स्तुतिरेवावगम्यते ।
स्तुत्या वा गम्यते निन्दा व्याजस्तुतिरसौ मता ॥

and Jagannātha (p. 416)—

आमुर्यप्रतीकाभ्यां निन्दाम्स्तुतिभ्यां स्तुतिनिन्दयोः क्रमेण त्रयस्मान्
व्याजस्तुतिः ।

(ii) It will be noted that all writers except Dandin, Bhāmaha, Udbhaṭa, and Vāmana consider both निन्द्या स्तुतिः and स्तुत्या निन्दा as the legitimate spheres of this figure. It is not certain therefore whether Dandin really would permit the उपलक्षण which we have put upon the definition in our Sanskrit Commentary ii. 343'. Rudraṭa gives the figure as a variety of श्लेषमूलक figures, and so requires that it be based necessarily upon paronomasia. Bhoja, finally, makes no distinction between व्याजस्तुति and लेख defined as in Kāvyaḍarsa ii. 268.

(iii) According to Dandin's view it seems that Leśa No. 2 is distinguished by the presence of a subtle element in the praise or blame, while in a व्याजस्तुति no such subtle element is necessary. This is the only distinction between these two figures. Hence we must either suppose that Dandin did not intend to accept Leśa No. 2 without reserve, or that Bhoja is justified in making लेख = व्याजस्तुति.

(iv) In an अप्रस्तुतप्रशंसा there are two things: a प्रस्तुत and an अप्रस्तुत. Further the स्तुति of the अप्रस्तुत is real and not intended to be withdrawn. So also the निन्दा of the अप्रस्तुत. The स्तुति and निन्दा, it is also to be noted, is of two distinct things: it is not a case that the same thing is outwardly censured but really praised [and vice versa], as in a व्याजस्तुति.

(v) Similarly, while in व्याजस्तुति the apparent निन्दा is to be ultimately set aside, and स्तुति obtained by implication, the case is not one of simple चनि, in as much as the वाच्य is here entirely thrown overboard—a thing which does not necessarily happen in an ordinary चनि. Cp. on the point Jagannātha (p. 416)—
 जत एव नास्या चनितम् । चनो हि वाच्येनागूरणमहिम्नार्थान्तरमवगम्यते । न चैवं प्रवृत्ते ।

(vi) Bhoja quotes both the examples given by Dandin and remarks (p. 410)—व्याजस्तुतिर्गुणदोषीभावलक्षणाद्वैद्यान् प्रयुक् ।

(vii) In ii. 345^c वैश्यस्य is a better reading than वैशस्य, but we have no Ms. authority for adopting the improved reading.

Notes to II. 348—350—(i) A few representative definitions of निदर्शन or निदर्शना are here assembled. The figure is not recognised by भरत, अमिपुराण, रुद्रट, हेमचन्द्र, केशवमिश्र, and both the वाग्भट्टs—

Bhāmaha (iii. 32)—

क्रिययेव विशिष्टस्य तदर्थस्योपदर्शनात् ।
श्रेया निदर्शना नाम यथेववर्तिभिर्विना ॥

Udbhaṭa (p. 62)—

अभवन्वस्तुसंबन्धो भवन् वा यत्र कल्पयेत् ।
उपमानोपमेयत्वं कथ्यते सा निदर्शना ॥

Vāmana (IV. iii. 20)—

क्रिययेव स्वतदर्शान्वयव्यापनं निदर्शनम् ।

Bhoja (iii. 31)—

दृष्टान्तः प्रोक्तसिद्धौ यः सिद्धेर्धे तन्निदर्शनम् ।
पूर्वोत्तरसमस्ये तद्वज्रं वक्तुं च कथ्यते ॥

Ruyyaka (p. 76)—

संभवतासंभवता वा वस्तुसंबन्धेन गम्यमानं प्रतिबिम्बकरणं निदर्शना ।

Mammaṭa (x, p. 744 ff.)—

[निदर्शना] अभवन् वस्तुसंबन्ध उपमापरिकल्पकः ।
स्वस्वदेलेन्वयस्योक्तिः क्रिययेव च सापरा ॥

Vidyādhara (viii. 19)—

प्रतिबिम्बगतस्य वरणे संभवता यत्र वस्तुयोगेन ।
गम्यमगमवता वा निदर्शना सा द्विधाभिमतः ॥

Vidyānātha (p. 433)—

अर्मभारुर्मयोगादुपमानोपमेययोः ।
प्रतिबिम्बक्रिया गम्या यत्र सा साभिदर्शना ॥

Viśvanātha (x. 51)—

गमनन्वस्तुसंबन्धो गमनान्यापि वृत्रचित् ।
यत्र बिम्बानुबिम्बत्वं बोधयेत् सा निदर्शना ॥

Kuvalayananda (st. 52 ff.)—

वाक्यार्थयोः सदस्योरप्यारोपी निदर्शना ।
यत्रातुः साम्यता मेये पूर्वेन्दोरकलङ्कता ॥
पदार्थवृत्तिमप्येकं वदन्त्यन्या निदर्शनाम् ।
तन्नेत्रगुणं पते स्त्रीला जीलाभ्युज्ज्वलनः ॥
अपरा बोधनं प्रादुः क्रिययासत्तदर्थयोः ।
नन्देशात्रिरोपीति स्त्रीर्गं चन्द्रोदये तपः ॥

Jagannātha (p. 339)—

उपमायोर्ययोराभाभेद औपम्यपर्यवसायी निदर्शना ।

and Viśveśvara (p. 262)—

उपमापर्यवसायो यत्रार्योन्योन्यमन्वयानर्हः ।

यच्च क्रियया कारणकार्यान्वयधीनिदर्शना सोक्ता ॥

(ii) It will be observed that Dandin, Bhāmaha, Vāmana, and others admit what is known as the बोधन-निदर्शना as the only variety of the figure, while Mammata and most other writers admit an additional variety. Dandin's conception of this figure has the advantage of keeping true to the etymological sense of the figure.

(iii) This बोधननिदर्शना is the same as the संभवद्वस्तुनिदर्शना of Ruyyaka, Viśvanātha, and most later writers. As Appaya Dikshita observes in his Chandrikā (p. 74)—
स्वाक्रियया परान् प्रति सदसदर्थबोधनं संभवदेव समतां भर्माकरोति । To the same effect also Jagannātha (p. 345). The second, and with later writers, the more usual variety is असंभवद्वस्तुनिदर्शना divided into वाक्यार्थनिदर्शना and पदार्थनिदर्शना, a good example of the former being *Mudrārākshasa* (vii. 6)—

केनोत्तुङ्गशिखाकलापकपिलो बद्धः पदान्ते शिखी

पाशोः केन सदागतेरगतिता सयः समापादिता ।

केनानेकपदानवासिनसटः सिंहोर्वितः पञ्चरे

भूमिः केन च नैकनक्रमकरो दोभ्यां प्रतीर्णोर्णवः ॥

The qualification which requires a विम्वप्रतिविम्व relation between the two statements is to be noted. This relation has to be assumed in order to explain the *prima facie* impossibility of the relation between the two statements, which is dogmatically asserted. As Dandin does not recognise this असंभवत् variety, we need not enter in details into the exact scope of the figure as also its distinction from दृष्टान्त, which is another figure not recognised by our author. See on the point *Alamkārasarvasva* (p. 77).

(iv) Bhoja (p. 299 ff.) introduces in Dandin's निदर्शना one or two minor principles of sub-division. The similarity is directly asserted in the statement or is left to be inferred. The former is अनु the latter,

वक्र. Further we have cases when there is a complete दृष्टान्त statement given at first the दार्ष्टान्तिक statement being given almost as an after-thought, or the relation is the reverse of this, or the two statements are simultaneous. According to Bhoja, Dandin's first example (li 349) is पूर्वमृजु his second (li 350), सममृजु. His comment on li 354 is—अत्र राजविरुद्धानामिति श्लिष्टपदेन दर्शयतीति वर्तमानकाललक्षणात् सद्य इति तादृशेन च समकालमेव दृष्टान्तदार्ष्टान्तिकयोः शब्दतः कृजुत्वैवोक्तत्वादिदमृजु सम च निदर्शनम् ।

Notes to II 351-354—(i) A few other definitions of this figure are—

Agnipurāṇa (344 23)—

सहोक्तिः सहभावेन कथनं तुल्यधर्मिणाम् ।

Bhāmaha (iii 38) and Udbhata (p 67)—

तुल्यकाले क्रिये यत्र वस्तुद्वयसमाधये [समाधिते च 1] :

पदेनेकेन कथ्येते सहोक्तिः सा मता यथा [मताम् च 1] ॥

Rudrata (viii 99 f)—

सा हि सहोक्तिर्यस्या प्रसिद्धवराधिवक्रियो शोर्थ ।

तस्य समानक्रिय इति कथ्येतान्य सम तेन ॥

यत्रैकवर्तुका स्यादनेककर्माश्रिता क्रिया तत्र ।

कथ्येतापरसहित कर्मेक सेवमन्या स्यात् ॥

Vamana (iv 3 28)—

वस्तुद्वयक्रिययोस्तुल्यकालयोरेकपदाभिधान सहोक्तिः ।

Bhoja (iv 57 ff)—

कर्त्तादीना समवेश सहान्यैर्य क्रियादिषु ।

विविक्तशानिविक्तस्य सहोक्तिः गा नगद्यते ॥

यत्रानेकोपि कर्त्तादि प्रविधिके क्रियादिभिः ।

विविक्तभाष्य लभते विविक्ता सापि कथ्यते ॥

Ruyyaka (p 81)—

उपमानोपमेययोरेकस्य प्राधान्यनिर्देशपरस्य सहार्थसंबन्धे सहोक्तिः ।

Mammata (x, p 817)—

सा सहोक्तिः सहार्थस्य वस्तुदेक द्विवाचकम् ।

Vāgbhata (iv 119)—

सहोक्तिः सा भवेद्यत्र कार्यकारणयो सह ।

ममुत्पत्तिः कथाहेतोर्वक्तु तज्जन्मशक्तिताम् ॥

Vagbhata (p 38)—

सहभावकथन सहोक्ति ।

Kosavamisra (p 36)—

समानकालोक्ति सहोक्ति । सा द्वयी—उदासीनयोस्त्वहप्रतिपत्तये कार्य-
कारणयोरपि ।

Hemachandra (p 273)—

सहार्थवस्तुदर्शनस्यान्वय सहोक्ति ।

Vidyānātha (p 400)—

सहार्थेनान्वयो यत्र भवेदतिशयोक्तिः ।
कल्पितौपम्यपर्यन्ता सा सहोक्तिरितिष्यते ॥

Viśvanātha (x 35)—

सहार्थस्य बलादेक यत्र स्याद्वाचक द्वयो ।
सा सहोक्तिर्बलभूतातिशयोक्तिर्यदा भवेत् ॥

and Jagannātha (p 357)—

गुणप्रधानभावावच्छिन्नसहार्थसम्बन्ध सहोक्तिः ।

(11) The statement of simultaneity between the qualities or actions of two objects, which constitutes the essence of this figure, is not a matter of fact description as in पुत्रेण सहागतं पिता It is अतिशयोक्तिबलक Ruyyaka however goes further and says (p 81)—तत्र नियमेनातिशयोक्तिबलत्वमस्मा । सा [अतिशयोक्ति] च कार्यकारणप्रतिनियमविपर्ययरूपा अभेदाध्यवसायरूपा च । अभेदाध्यवसायश्च श्रेयमिति होम्या वा । Ruyyaka thus recognises, amongst others, a variety of सहोक्ति based on कार्यकारणपूर्वापर्ययविपर्यय, giving as an example—भवदपराधे सार्धं सतापे वर्धतेतरामस्मा । Jagannātha refuses however to recognise this variety. As Alamkāra-kāustubha (p 331) observes—कार्यकारणयोर्पूर्वापर्ययविपर्ययान्महातिशयोक्तिमूलभेदस्तु प्राचीनोक्तो न युक्तः । तत्रातिशयोक्तेरेवाल्लारलसम्भवात् ।

(एव कोपोरिनाशश्च जायेते युगपन्नृप ।

इत्यतिशयोक्त्यपेक्षया

तव कोपोरिनाशश्च सहैव नृप जायते ।

इति सहोक्तौ निश्चितिः [चमत्कार]विशेषाननुभवात् । The relation between the two objects brought together in a सहोक्ति should be merely गुणप्रधानभाव (cp Pāṇini II iii 19 महयुक्ते प्रदाने) Dandin would endorse the view of Jagannātha

though his conception of अतिशयोक्ति, as we have seen (Notes, p. 146-47), is somewhat different. The हेत्वलंका illustrated by Dandin in ii. 256 would be considered by Ruyyaka as सहोक्ति; but the very fact that Dandin regards it as a separate alamkāra proves his non-acceptance of पूर्वोपर्यविपर्ययमूला सहोक्ति variety. In none of the examples given by Dandin for सहोक्ति is there in evidence a कार्यकारण relation, the real cause in ii. 352 and ii. 353 being प्रियजनविरह and in ii. 354, probably, प्रियजनसंनिधान.

Notes to II. 355-356—(i) The figure is defined by Dandin in ii. 351, latter half. Other definitions for this figure are —

Bhāmaha (iii. 40)—

विशिष्टस्य यदादानमन्यापोहेन वस्तुनः ।
अर्थान्तरन्यासमती परिवृत्तिरसौ यथा ॥

Udbhata (p. 69)—

समन्यनविशिष्टेषु कस्यचित् परिवर्तनम् ।
अर्थानर्थस्वभावं यत् परिवृत्तिरभाणि सा ॥

Rudrata (vii. 77)—

युगपदानादाने अन्योन्यं वस्तुनोः क्रियेते यत् ।
कचिदुपपर्येते वा प्रसिद्धितः सेति परिवृत्तिः ॥

Vāmana (IV. iii. 16)—

समविसरक्षाभ्यां परिवर्तनं परिवृत्तिः ।

Bhoja (iii. 29 f.)—

व्यत्ययो वस्तुनो यस्तु यो वा विनिमयो मिथः ।
परिवृत्तिरिदोक्ता सा काव्यालंकारलक्षणे ॥
सा त्रिधा व्यत्ययवती तथा विनिमयात्मिका ।
तृतीया चोभयवती निर्दिष्टा काव्यसूरिभिः ॥

Ruyyaka (p. 152)—

समन्यनाधिकानां समाधिकन्यूनैर्विनिमयः परिवृत्तिः ।

and Jagannātha (p. 481)—

परकीययत्किञ्चिदस्त्वादानविशिष्टं परस्यै स्वकीययत्किञ्चिदस्तु समः ।
परिवृत्तिः ।

(ii) Two points deserve to be noted. The barter ought to be कविकल्पित and charming. An actual commercial transaction howsoever noteworthy cannot be an instance of this figure. Secondly, there ought to be a regular sales-agent in the transaction. Accordingly a case like—किमित्यपास्याभरणानि यौवने घृतं त्वया वार्धकशोभिष्वरुलम् or किशोरभानं परिहाय रामा बभार कामानुगुणं प्रणालीम् where there is only a व्यत्यय or किञ्चित् त्यक्त्वा किञ्चिदादानमात्रम् cannot be a regular परिवृत्ति in the normal acceptance of the term विनिमय. Mammata and Jagannātha also are against admitting व्यत्यय, while वामन and रुय्यक admit it. Bhoja attempts to hold the balance evenly by recognising व्यत्यय as a sub-variety of परिवृत्ति. His example (p. 297) is—

जो तीअ अहराउ रत्ति उज्वासिओ पिअअमेण ।

सोधिअ दीमइ पोसे सवलिणअणेमु संकट्ठो ॥

[यस्तस्या अभररामो रात्राबुद्धासितः प्रियतमेन ।

स एव दृश्यते प्रातः सफलनिघनेषु संक्रान्तः ॥]

(iii) In the above example several things belong to or reside in one and the same object. Conversely we can have a case where one object resides in succession in several places. Both these are taken by Mammata and later writes to be instances of पर्याय (an alamkāra not recognised by our author) which is thus defined by Jagannātha (p. 478)—क्रमेणानेकाधिकरणकमेकमाधेयमेकः पर्यायः । क्रमेणानेकाधेयक्रमेकमधिकरणमपरः ।

Notes to II. 357—(i) Vagbhata the author of the काव्यानुशासन is the only writer besides वामन and दण्डिन to recognise आशीः as a figure of speech. Vagbhata defines it as (p. 46)—इष्टार्थस्यासंमनम् while the definition of Bhāmaha (iii. 54) is—

आशीरपि च केषांदिदलंकारतया मता ।

गौहृदस्याविरोधोक्तो प्रयोगोऽस्याथ तदया ॥

Hemachandra (p. 294) declares himself against the recognition of this figure in the words—आशीलु प्रियोदिमात्रं भावज्ञापनेन गुणीभूतव्यङ्ग्यस्य विषयः । See his commentary on the passage

(ii) At the same time it is necessary to point out that the 36 embellishments of speech involving specific emotional modes which are enumerated by Bharata at the beginning of the 16th Chapter of the Nāṭyaśāstra, and which occur also in Jayadeva's Chandrāloka, Mayūkha III, include (along with such things as गुणकीर्तन, प्रोत्साहन, आरुन्ध, प्रनिषेध, परिदेवन, etc.) आशीः or benediction. Now it must be admitted that, in a given situation, benediction can become a very effective mode of expressing one's thoughts; and a dramatist has every right to collect all such effective modes of expression together. But why Dandin should have selected only one of them for inclusion amongst the regular अलङ्कारs cannot be determined. We may however point out in passing that some others out of the 36 have been universally regarded as forming the basis of some of the regular figures.

(ii) It is worth noting—as pointing to an independence of tradition and perhaps an absence of interdependence between Dandin and Bhāmaha—that Dandin takes आशीः as a regular benediction. Bhāmaha gives two illustrations for the figure. In the first (see our Com. ii. 357^{a-11}) two friends, who have been estranged from one another by malicious and mendacious go-betweens, perceive their error, and one of them calls upon the other to join hands again. On this Hemachandra remarks—तत्र च तस्य चेतोदृतिविशेषः स्नेहात्मा रतिभावविशेषरूप आशीर्द्धारण प्रतीयत इति भावध्वनिरेवायम् । । अत्र आशास्यमानस्य मित्रसंबन्धस्योपनिबन्धो न त्वप्राप्तप्राप्तीच्छामिका आशीः । In the second example also (see our Com. ii. 357¹²⁻¹³). Hemachandra points out that the hostile cities have already been vanquished. Hence, तथाविधानां शत्रुनगरीणां दर्शनमत्र प्राप्तकालतयाभ्यनुहायते । The illustration given by Dandin is of course अप्राप्तप्राप्तीच्छामिका आशीः । And the same is the case with V. 358b. 12a.

Notes to II. 358-359^{ab}.—(i) Before winding up his treatment of the regular alamkāras and passing on to a consideration of the mixed alamkāras (ii. 360), Dandin

vindicates the completeness of his list, by remarking that अनन्वय, ससदेह, उपमारूप, and उत्प्रेक्षावयव, which are normally given by Ālamkārikas as independent figures, have been—the first three—included by him as sub-varieties of regular figures, while the last, though not actually so included, can easily be subsumed under a regular figure. Compare also II 309. See note (ii) to II 37; Note (ii) to II 26 (where in the last line on p 90 read 'Dandin' for 'Bhāmaha'), and Note (iii) to II 88.

(ii) The *alamkāras* अनन्वय and ससदेह, though not separately given by Dandin, are treated as independent *alamkāras* by almost all other writers, including Bhāmaha. The figures उपमारूप and उत्प्रेक्षावयव are however given by Bhamaha alone amongst extant writers, and Dandin's specific rejection of them raises the question as to Dandin's chronological position with reference to Bhāmaha. In our notes to II 88-90 we have adduced reasons to show that Dandin's posteriority to Bhamaha need not be regarded as an inevitable conclusion so far as the treatment of उपमारूप by these two writers is concerned. As to उत्प्रेक्षावयव, in as much as Dandin gives us no indication as to his own idea of the figure, the means for forming any opinion one way or the other are unfortunately lacking.

(iii) An उत्प्रेक्षावयव is—to judge from the illustration of it given by Bhamaha (see our Com II 359¹⁻³) is a combination of उत्प्रेक्षावैचित्र्य with श्लेषवैचित्र्य and रूपरवैचित्र्य, and as Dandin's sub varieties often exhibit such combined वैचित्र्य, Dandin is justified from his own point of view in regarding उत्प्रेक्षावयव as उत्प्रेक्षाभेद. Abhinavagupta in his ध्वन्यालोकोचन (p 41) discusses Bhamaha's illustration for उत्प्रेक्षावयव and regards it as a regular variety of संकर.

(iii) That a very large number of *alamkaras* recognised by modern writers are absent in Dandin's book is no impeachment of it. Science must grow

Notes to II 359^{cd} to 360—(i) It will be remembered that in II 7 ससृष्टि was designated सकीर्ण. Later writers make a distinction between these terms, reserving ससृष्टि for co ordinating or समकक्ष mixture and सकर for preponderating mixture or mixture with the अङ्गाद्विभाव relation. Although Dandin is aware of this two fold method of mixture he has not deemed it necessary to appropriate a distinct name for each. Bhamaha, Rudraṭa Vāmana Bhoja, Hemachandra, and the two Vagbhataṣ have likewise contented themselves with just one name Bhamaha Vamana and Bhoja choosing ससृष्टि the others having fixed upon सकर. The later ālamkārikas including रुच्यक मम्मट विश्वनाथ and others clearly distinguish between ससृष्टि and सकर some adding also a third category of सदेह or अनिधय.

(ii) The more important statements of these Ālamkārikas are here assembled for easy reference—

Bhāmaha (iii 48)—

यथा विभूषा ससृष्टिर्वहलंकारयोगतः ।
रचिता रत्नमादेव सा नैवमुदिता यथा ॥

Vāmana (IV iii 30f)—

अलंकारस्यालंकारयोनित्वं ससृष्टिः । तद्वैदालुपमारूपकोप्रक्षावयवौ ।

Rudraṭa (x 25)—

योगवशादेतेषां तिलतण्डुलवच्च दुग्धजलवच्च ।
व्यक्ताव्यक्ताश्चावात् सकर उत्पद्यते द्वेधा ॥

Bhoja (iv 88 ff)—

रासृष्टिरिति विज्ञेया नानालंकारसकरः ।
सा तु व्यक्ता तन्माव्यक्ता व्यक्ताव्यक्तेति च त्रेधा ॥
तिलतण्डुलवद्यक्ता छायादर्शवदेव च ।
अव्यक्ता क्षीरजम्बूत् पांशुपानीयवच्च सा ॥
व्यक्ताव्यक्ता च ससृष्टिर्नैरसिहवदिष्यते ।
चित्रवर्णवदन्यस्मिन् नानालंकारसंकरे ॥

Hemachandra (p 289)—

स्वातन्त्र्याद्वा वास्तव्यैकपक्षैरेषामेकः स्थितिः सकरः । परस्परानिरेपक्षल
स्वातन्त्र्यम् । उपकारयमद्वयम् । एकस्य गृहे यस्य त्यागे साधकत्वाधरु
प्रमाणाभावादर्निर्णयः सदायः । एकस्मिन् पदेर्था छन्दालंकारयो
भगवति एकपदम् ।

Notes to II. 361-362—(i) In the first half of ii 361 there is an उपमा statement which can stand by itself. The उपमा is thus the principal figure. The धृतानुपालिनी considers the figure in the first half to be उद्देशा; but आक्षिपति can be an उपमावाचकशब्द though not actually enumerated by Dandin. In the second half we have an अर्थान्तरन्यास based upon श्लेष. The particular statement about the invasion of the beauty of the face by lotuses is corroborated by the general fact that, given कोशे and दण्ड, any body can invade. The awkwardness of the general statement containing a pronoun (एषा) referring to a noun in the particular statement can be got over by making एषाम्—एषां लोकानाम्. Nor is the difficulty so very serious at all. We need not accordingly make the figure a हेतु instead of an अर्थान्तरन्यास, as suggested by some commentators.

(ii) Dandin has not apparently given an illustration for सर्वेषां समकक्षता. The stanza ii. 362 (cp. ii 226^{ab}) supplies the deficit. But it is omitted in most Mss. and Ob quotes the stanza with the remark—समकक्षताया अप्युपाहरणमन्यत्र दृष्टव्यम्! It may be added in passing that Bhoja gives as his example for this kind of संसृष्टि (which he calls तिलतण्डुलसंसृष्टि) the extra stanza पिनडीव तरङ्गाग्रैः etc. mentioned in the variants to ii. 226 above. Even the धृतानुपालिनी does not notice ii. 362; and surely it would have been possible for Dandin, without repeating himself, to give another instance for समकक्षसंसृष्टि if he had thought it necessary. We should in this connection recall the fact that Dandin has not given illustrations for all the मध्यदीपक or the अन्यदीपक varieties. Compare our Commentary to ii 104 ff.

Notes to II. 363.—(i) Of the three figures-of-speech contained in ii 361 the relation between श्लेष and अर्थान्तरन्यास is perhaps much more immediate than that between अर्थान्तरन्यास and उपमा; but it would be incorrect to suggest that the former is अद्वाद्भिभाव and the latter समकक्षता. All the same, श्लेष forms, as Dandin himself says ii 313, the ingredient of quite a large number of figures, with

which it generally has an अद्वादिभाव relation. Compare our Note to ii 313 and the illustrations in ii 28 ii 87 ii 159 ii 185 etc. In fact there is no figure of speech the charm of which cannot be heightened by introducing an element of श्लेष into it somewhere. Of course the charm resulting from paronomasia is artificial and so cannot be said to reflect accurately the charm of the original object in Na ture which the poem seeks to describe in the most effective and agreeable fashion. Paronomasia is like the frame of the picture. It can set off the beauty of the portrait but the beauty of the portrait must be there. Svabhavokti is the beauty of the portrait; Vakrokti is the contribution of the frame maker.

(ii) It is thus evident that Vakrokti is Dandin's general name for any rhetorical device used to garnish or embellish some normal matter of fact description or narration. As the धृतानुपालिनी remarks—स्वभावोक्तिर्नाम यथा वक्ष्यतपदार्थरूपकथनम् वक्रोक्तिर्नाम यथावक्ष्यतमपरीकृतम् । अत्र उपमादयः सकीर्णपर्यन्ता वक्रोक्तिषु पठिताः स्वभावोक्तिः पुनराद्यालंकार इति । We should in this connection recall Dandin's earlier assertion (ii 13) about स्वभावोक्ति—शास्त्रेष्वस्यैव साम्राज्यं काव्येष्वप्येतदीप्तिमतम् । Mahimabhatta in his Vyaktiviveka (Triv Sans Series ed p 28) is more precise on the point. Quoting the view presumably, of Kuntaka the author of वक्रोक्तिनीवित (a work which has been brought to light only a few months ago in a solitary and fragmentary ms from the South) he says—शास्त्रप्रसिद्धशब्दार्थोपनिषधनव्यतिरेकि यद्वैचित्र्यं तन्मात्रलक्षणं वक्तव्यं नाम काव्यस्य जीवितमिति सहृदयमानिनः केचिदाचक्षते । The वैचित्र्य of a Śāstra proceeds from its description of facts as facts. In a poem the वैचित्र्य is in the words of Jayaratha (p 8) अकविप्रतिभानिवर्तित व्यापार or as another puts it अवेदव्यमद्वीमणिति । Compare also—

प्रसिद्धं मार्गमुत्सृज्य यत्र वैचित्र्यमिदमेतत् ।

अन्यथैवोच्यते सोऽर्थः सा वक्रोक्तिरुदाहृता ॥

(iii) Bhamaha's conception of वक्रोक्ति can be gathered from the following passages in his work—(i 36)—वक्त्राभिधेयशब्दोक्तिरिष्टा वाचामलकृति—where वक्रोक्ति is given as a part of his definition of alamkara (cp Abhinava-

gupta's comment— शब्दस्य हि वक्रता अभिधेयस्य च वक्रता लोकोत्तीर्णेन रूपेणावस्थानमित्ययमेवासावलंकारस्यालंकारान्तरभावः); (i. 30)—युक्तं वक्र-
स्वभावोक्त्या सर्वमेवैतदिष्यते—where he tells us, like Dandin,
that वक्रोक्ति and स्वभावोक्ति constitute the contents of all
poetic writing; (ii. 34, 35)—where he intends to say
that the वैदर्भी style, in spite of its प्रसाद, कज्जुता, or कीमलत्व,
will be no better than a sweet choppy music, if devoid
of पुष्ट्यता and वक्रोक्ति; and that, per contra, Gaudiya poe-
try with its many alamkāras, provided it is not vulgar
or confusing and has some sense to convey, is also not
unacceptable; and lastly the oft-quoted verse (ii. 85)—

तेषा सर्वेषु (v. 1 सर्वत्र) वक्रोक्तिरनयार्यो विभाव्यते ।

यत्नोस्यां कविना कार्यः कोलंकारेनया दिना ॥

which, coming as it does in connection with his treat-
ment of अतिशयोक्ति, leads to the equation अतिशयोक्ति = वक्रोक्ति
which Mammata (x. p 906) and Hemachandra (p 267)
distinctly lay down—सर्वत्र विपयेतिशयोक्तिरेव प्राणत्वेनावतिष्ठते । तां
विना प्रायेणालंकारत्वायोगात् । Other testimony to this extended
application of the term वक्रोक्ति is Alamkārasarvasva (p 8)—
वक्रोक्तिजीवितकारः पुनर्वदम्यभट्टीभणितस्वभावा बहुविधा वक्रोक्तिमेव प्राधान्यात्
काव्यजीवितमुक्तवान् । व्यापारस्य प्राधान्यं च काव्यस्य प्रतिपेदे । अभिधान-
प्रकारविशेषा एव चालंकाराः । । उपचारवक्रतादिभिः समस्तो ध्वनिप्रपञ्चः
स्वीकृतः । केवलमुक्तिवैविध्यजीवितं काव्यं न व्यङ्ग्यार्थजीवितमिति तदीयं दर्शनं
व्यवस्थितम् । And again (p 177)—वक्रोक्तिशब्दधालंकारसामान्यवचनो-
पीहलंकारविशेषे संज्ञितः । To the same effect also अभिनवगुप्त in
his ध्वन्यालोकलोचन (p 208)—यातिशयोक्तिर्लक्षिता सैव सर्वा वक्रोक्तिः
अलंकारप्रकारः सर्वः । । लोकोत्तरेण वैवातिशयः । तेनातिशयोक्ति
सर्वालंकारसामान्यम् । Compare also Kāvya-darśa ii. 220.

(iv) As against this earlier conception of वक्रोक्ति (or
अतिशयोक्ति) given by Bhāmaha, Dandin, Kuntaka and
others, we have the subsequent restriction of it to a
specific figure-of-speech defined by Ruyyaka (p 175)
as—अन्यथोक्तस्य वाक्यस्य वाकुशेषाभ्यामन्यथा योजनम् । and illus-
trated by—

अहो केनेदृशी बुद्धिर्दार्ढ्या तव निर्मिता ।

त्रिगुणा श्रूयते बुद्धिर्न तु दारुमयी क्वचित् ॥

Another illustration given by Kuvalayananda (st 158)
is—मुद्य मानं दिनं [मा, नन्दिनं] प्राप्तं वेद नन्दी हसन्तिके । Rudrata
(ii. 14-17), Mammata (ix, p. 593), Hemachandra (p. 234),

Vidyanātha (p. 410), and most later writers have the same limited conception of वक्रोक्ति which some go to the length of regarding as a शब्दरत्न only Rudrata (x 9) gives besides a variety of श्लेष called वक्रश्लेष

(v) As coming between these two conceptions of वक्रोक्ति though not therefore necessarily forming the transition between them, is Vamana's conception of वक्रोक्ति as (IV iii 8)—सादृश्यालक्षणा वक्रोक्ति । A लक्षणा the Kamadhenu explains, is possible in five ways—

अभिधेयेन सवन्धात् e g द्विरेफ-भ्रमर भृङ्ग
सादृश्यात् e g सिद्धो माणवक (a case of वक्रोक्ति),
गमनायत c g गङ्गाया घोष
वेपरीत्यात् e g बृहस्पतिस्य घूर्ण ,

and, त्रिव्यायोगात् e g महति समरे शत्रुपक्षवत्

Vakrokti is thus, according to Vamana, a metaphorical mode of poetic expression, while Dandin regarded it as any striking mode of poetic expression. If we now recall that to Vamana all figures of speech are उपमाप्रपञ्च only, while they are वक्रोक्तिप्रपञ्च or अतिशयोक्तप्रपञ्च to the earlier school, it will be perhaps evident that between Vamana's conception of वक्रोक्ति and that of Dandin, Bhamaha, and others there is not that wide gulf that is sometimes made out

(vi) At the same time, comparing Kavyādarśa ii 93-94 with Vāmana's example for वक्रोक्ति, viz—उन्मिमील कमल सरसीना केरव च निमिमील मुहूर्तात् (अत्र नेत्रधर्माद्युन्मीलन-निमालने सादृश्याल्लिङ्गाससम्बन्धो लक्षयत) it is evident, as Jacobi has said (Z D M G, vol lxiv, p 130ff), that Vāmana has turned what was a गुण (समाधि in Dandin, प्रसाद in Bharata xvi 95) into an अलंकार Samādhi is declared, like वक्रोक्ति and अतिशयोक्ति, as the all-in-all (ii 100) of poetry, and it is difficult to talk of more than one thing in the superlative and yet maintain a distinction between them, especially if we remember that with Vāmana the boundary line between Vāmana and alankaras was very vague indeed (cp II 3 172—साध्यदोभाया कर्तारो धर्मा गुणा तदतिशयहेतवस्त्वरमरा) As far as the facts of the case go we have no definite ground to regard Vāmana's treatment of वक्रोक्ति as either a forerunner or

a subsequent development of Dandin's and Bhāmaha's conception of the same. Even if Udbhata, Bhāmaha's commentator, is to be regarded as a rival contemporary of Vāmana, yet Vāmana may have persisted in following his own independent अलंकारप्रदाय. The chronological relation between Dandin and Vāmana cannot be made to turn upon their account of वस्तुक्ति.

(vii) The ultimate conception of वस्तुक्ति as a शब्दालंकार cannot be genetically connected with either Dandin's or Vāmana's conception of the same. The art of speaking at cross purposes was regarded as an accomplishment of a cultured beauty (महिलागुण), and it is conceivable that it was raised to the dignity of a regular alamkāra irrespective of what the Texts had already to say about the other वस्तुक्ति.

Notes to II 364-366—(i) Compare Note (iii) to ii 13 above. The normal conception of Bhāṣikā found in Ruyyaka (p 178), Mammata (x, p 822), and Viśvanātha (x 93-94), and most later writers is contained in the following definition of it in the Kāvya-prakāśa—प्रत्यक्षा इव यद्भाषा विद्यते भूयभाविनः । तद्भाषिणम्. Some writers add to this the further condition that the object (भाव) should be अत्युत्कृत, and should be expressed in vivid and non-confusing terms (वाचामनाकुल्येन). An example of a past incident revived is Mricchhakatika (iii 6)—

तं तस्य स्वतन्त्रम् मृदुमिरं किञ्चित् तन्निवेद्येन
वर्णनामपि मूर्छनान्तरगतां तारं विरामे मृदुम् ।
हेलसंयमितं पुनश्च ललितं राग द्वेष्टाविरतं
यत्प्रत्यं विरतिषि गीतसमये गच्छामि शृण्वति ॥

For a future incident anticipatorily glimpsed Ruyyaka (p 182) gives the instance—

अनागतप्रत्यक्षमभ्यर्चयते, सितप्रत्यक्षं सितं सितं
अनागतप्रत्यक्षं मतेन वीज्यते विलासप्रत्यक्षेन वीज्यते ॥

(ii) In accordance with this later conception of the figure its name is explained as—भावः यदेतन्निर्वाच्यते इति । or (अलंकार-शास्त्र, p. 178)—वर्णितो भावः जायते श्रोतारि प्रविष्टिष्वप्येन स्तीति । भावो भवति वा पुनः पुनश्चेत् तं निवेद्यम् गच्छतीति । This etymology

probably goes back to Kavyadarsa ii 364^{cd}, where however भाव apparently is used in a rather peculiar sense. We would there translate it by Sustained Intuition especially as Dandin makes it a प्रबन्धविषयगुण. Bhamaha also calls it (ii 52) a प्रबन्धविषयगुण laying down for it the four fold requirement, viz—

त्रिदोषात्तद्विमुक्तार्थत्व कथाया स्वभिनीयता ।

शब्दानाकुलता चेति तस्य हेतु प्रवक्षते ॥

But Dandin's requirements for the figure as enumerated in ii 365-366 seem to be peculiar to him, as also his whole conception of the same, wherein he is probably following a tradition distinct from that of Bhamaha. Bhoja's conception of Bhavika (which he identifies with उद्देश, iv 85-86) is so very far removed from the two conceptions discussed hitherto that it need not be here taken into consideration at all.

(iii) The Bhavika of later writers is distinguishable from the गुण called प्रसाद, the रग named अद्भुत and अलंकार like स्वम बोक्ति or भ्रान्तिमान् or अतिशयोक्त. Compare साहित्यदर्पण (x p 574f)—न चायं प्रसादारगो गुण भूतभाविनो प्रत्यक्षायमाणत्वे तस्या हेतुत्वात् । न चाद्भुतो रस विस्मय प्रत्यस्य हेतुत्वात् । न चातिशयोक्तिरलंकार अश्वत्थमायाभावात् । न च भ्रान्तिमान् भूतभाविनोर्भूतभाविनोरेव प्रक शनात् । न च स्वभावोक्ति तस्या लौकिकवस्तुगतसूक्ष्मधर्मस्वभावस्यैव यथावद्वर्णन रूपम् अस्य तु वस्तुन प्रत्यक्षायमाणत्वरूपो विनिर्दिष्टविशेषोऽस्तीति । Hemachandra however refuses to admit this figure. He says (p 293)—भाविक तु भूतभाविपदार्थप्रत्यक्षानारात्मस्मभिनेयप्रबन्ध एव भवति । यद्यपि मुक्तकादौ द्रव्यते तथापि न तत् स्वदेते ।

(iv) Confining our attention to Dandin's own conception of भाविक it will be observed that Dandin's treatment of it is quite in place, coming as it does after his treatment of वक्तृक्ति, whereas, it is not quite clear why Bhamaha should have called his भाविक a प्रबन्धविषयगुण. Bhavika is the quality belonging to a poem taken as a whole, and it suggests the formulation of questions like,—Is there a meaning to the whole? Is it consistently carried out? Is there a harmony and proportion of parts? Is it a clear and self sufficient theme? These are questions of higher